

Chapter 1 : Harry N. Abrams - books from this publisher (ISBNs begin with) (28 of 34)

*The Story of Opera (Abradale Books) [Richard Somerset-Ward, Kiri Te Kanawa] on www.nxgvision.com *FREE* shipping on qualifying offers. This book celebrates the year history of opera.*

Experiencing Opera Chapter 1: Going to the Opera House Chapter 2: The Orchestra Plays Chapter 3: The Cast Appears Chapter 4: Opera of the 17th Century Chapter 5: Opera in Princely Courts: Florence and Mantua Monteverdi: Opera in Commercial Opera Houses: Paris and London Lully: Alceste, Atys, Armide Purcell: Opera of the 18th Century Chapter 8: Opera on Classical Subjects Handel: Giulio Cesare in Egitto Rameau: Dardanus, Hippolyte et Aricie Gluck: Orfeo et Euridice, Alceste, the Iphigenia operas Chapter 9: La serva padrona Mozart: Opera of the 19th Century Chapter Opera on Themes of Political Conflict Gretry: Boris Godunov Chapter Opera on Themes of Domestic Conflict Bizet: The Barber of Seville Donizetti: Lucia di Lammermoor Verdi: La Traviata, Otello Puccini: La boheme Chapter Opera on Legendary Themes Gounod: Ruslan and Lyudmila Rimsky-Korsakov: The Legend of Kitezh Dvorak: Opera of the 20th Century and Beyond Chapter Porgy and Bess Britten: Dialogues of the Carmelites Adams: The Death of Klinghoffer Chapter Operas of Dreaming Saariaho: Pelleas et Melisande Strauss: Die Frau ohne Schatten Stravinsky: Saint Francis of Assisi Schoenberg: Le Grand Macabre Ravel: He is the author of numerous publications, including Ballads Without Words: Review this Product Write your message below to post a review: Ask a Question About this Product More Write your question below:

Chapter 2 : Maurice Sendak Biography

Opéra-Théâtre de Metz Métropole II Turco in Italia, cœuvres opera buffa de Rossini.

At the paper he was asked to write about and critique dramas, as well as being a courtroom reporter. With his job, he was able to travel frequently, but he returned to Paris where he became a writer. The underground water tank that he wrote about is accurate to this opera house, and it is still used for training firefighters. The mysteries that Leroux uses in his novel about the Phantom are still mysteries. In the prologue he tells the readers about the Phantom and the research that he did to prove the truth of the ghost. His findings connected the corpse from the opera house to the Persian phantom himself. A stagehand named Joseph Buquet is found hanged and the rope around his neck goes missing. The Vicomte Raoul de Chagny, who was present at the performance, recognizes her as his childhood playmate and recalls his love for her. He attempts to visit her backstage, where he hears a man complimenting her from inside her dressing room. He investigates the room once Christine leaves, only to find it empty. At Perros-Guirec, Christine meets with Raoul, who confronts her about the voice he heard in her room. Christine tells him she has been tutored by the Angel of Music, whom her father used to tell them about. When Raoul suggests that she might be the victim of a prank, she storms off. Raoul attempts to confront it but is attacked and knocked out in the process. Back at the Palais Garnier, the new managers receive a letter from the Phantom demanding that they allow Christine to perform the lead role of Marguerite in Faust, and that box 5 be left empty for his use, lest they perform in a house with a curse on it. The managers ignore his demands as a prank, resulting in disastrous consequences: Carlotta ends up croaking like a toad, and the chandelier suddenly drops into the audience, killing a spectator. The Phantom, having abducted Christine from her dressing room, reveals himself as a deformed man called Erik. Erik intends to keep her in his lair with him for a few days, but she causes him to change his plans when she unmasks him and, to the horror of both, beholds his noseless, lipless, sunken-eyed face, which resembles a skull dried up by the centuries, 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 the condition that she wear his ring and be faithful to him. On the roof of the opera house, Christine tells Raoul about her abduction and makes Raoul promise to take her away to a place where Erik can never find her, even if she resists. Raoul tells Christine he will act on his promise the next day, to which she agrees. However, Christine sympathizes with Erik and decides to sing for him one last time as a means of saying goodbye. Unbeknownst to Christine and Raoul, Erik has been watching them and overheard their whole conversation. The following night, the enraged and jealous Erik abducts Christine during a production of Faust and tries to force her to marry him. Christine agrees to marry Erik. Erik initially tries to drown Raoul and the Persian, 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 book. Erik eventually releases Raoul and the Persian 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. He and Christine then cry together and their tears "mingle". Erik later says that he has never felt so close to another human being. He allows the Persian and Raoul to escape, though not before making Christine promise that she will visit him on his death day, and return the gold ring he gave her. He also makes the Persian promise that afterward he will go to the newspaper and report his death, as he will die soon and will die "of love". Afterward, a local newspaper runs the simple note: Christine and Raoul who finds out that Erik has killed his older brother elope together, never to return. Eventually, he returned to France and, wearing a mask, started his own construction business. After being subcontracted to work on the foundations of the Palais Garnier, Erik had discreetly built himself a lair to disappear in, complete with hidden passages and other tricks that allowed him to spy on the managers. Characters[edit] Erik: Vicomte Raoul de Chagny: Comte Phillipe de Chagny: Armand Moncharmin and Firmin Richard: The new managers of the opera house. The previous managers of the opera house Carlotta: A spoiled prima donna; the lead soprano of the Paris

Opera House. Music[edit] Leroux uses the operatic setting in *The Phantom of the Opera* to use music as a device for foreshadowing. She uses the example of how Leroux introduces the song *Danse Macabre* which means "dance of death" in the gala scene which foreshadows the graveyard scene that comes later where the Phantom plays the fiddle for Christine and attacks Raoul when he tries to intervene. Christine sees Erik as her Angel of Music that her father promised would come to her one day. The Phantom sees Christine as his musical protege, and he uses his passion for music to teach her everything he knows. But, it seems that the mystery novel persona was a facade for the real genre being more of a gothic romance. *Jekyll, Dorian Gray, and Count Dracula*. The Phantom has a torture chamber where he kidnaps and kills people, and the walls of the chapel in the graveyard are lined with human bones. People are frightened by him because of his deformities and the acts of violence he commits. He is rich and therefore offers her security as well as a wholesome, Christian marriage. The Phantom, on the other hand, is not familiar. He is dark, ugly, and dangerous and therefore represents the forbidden love. However, Christine is drawn to him because she sees him as her Angel of Music, and she pities his existence of loneliness and darkness. He had written six novels prior, two of which had garnered substantial popularity within their first year of publication called *The Mystery of the Yellow Room* and *The Perfume of the Lady in Black*. This serialized version of the story became important when it was read and sought out by Universal Pictures to be adapted into a movie in Fitzpatrick claims that "*The Phantom of the Opera* is not a great book, but it is a great read. Fitzpatrick argues that all of these elements make the book good for light reading. Another glaring omission that she sees in the book is that the Phantom is left unexplained. Some well known stage and screen adaptations of the novel are the film and the Andrew Lloyd Webber musical. The musical has received more than fifty awards and is seen by many as being the most popular musical on Broadway. The first production of the novel into a silent film was produced by German adaptation called, *Das Gespenst im Opernhaus*. This film though has no living proof left and is lost due to no pictures being taken or an actual copy of the film is preserved. The last living knowledge of the film is that it was made in and was directed by Ernest Matray. This version starred Lon Chaney Sr. Due to tensions on the set, there was a switch in directors and Edward Sedgwick finished the film while changing the direction the movie was going to take. This time, the movie was a success with audiences in Forum for Modern Language Studies.

Chapter 3 : PDF Witches (Abradale Books) ePub - BlytheBailey

Four centuries of opera through the stories they tell. The Story of Opera explores the centuries-old tradition in which the emotional power of music is linked to the human issues that can be enacted as stories. The first part, "Going to the Opera," introduces newcomers to every element of the.

In it received a Caldecott Medal for most distinguished picture book of the year, and has become a classic. Having never lost touch with the child within himself, he refers to how children are a dominant theme in his work: It is a constant miracle to me that children manage to grow up. From a very early age, he knew that he wanted to be an illustrator, or to be involved with books in some way. Books were his friends and were very much alive to him. An early source of inspiration for his work and love of books was his father who often told imaginative stories to him and his brother and sister This made a lasting impression on the children who wrote and illustrated and bound their own story books. As a child Maurice was very frail and often ill and over-protected. I did whatever he told me. He soon developed a talent for observing and recording life outside his window. During high school he worked on the yearbook and literary magazine and created a comic strip for the school newspaper about life in the classroom called Pinky Carr. He also worked on the famous comic strip Mutt and Jeff creating background details. He graduated from high school in , and because he had little formal art training, he considered himself lucky to acquire a full-time job at Timely Service, a Manhattan window display company. He later worked for F. Schwartz as an assistant constructor of window displays for the store. She was impressed with his work and gave him a chance to illustrate a collection of tales. At the age of twenty-three, his career took off. Since that time, his more than eighty books have sold over seven million copies worldwide and are available in a dozen languages. He has always been drawn toward projects that link his art to music. Director Frank Corsaro asked Sendak to work with him on the staging of operas. Sendak designed spectacular sets and costumes. Maurice Sendak has always had a particular fondness for the music of Mozart. While working on his book *Outside Over There* , he listened to Mozart and, at the end of his book, paid special homage to him. As the character Ida is going through the woods, a cottage is seen in the distance. Sendak has turned his talents towards other performing arts as well including ballet and animated television specials based on his books. He has written the libretti for operas based on two of his own stories: Maurice Sendak currently lives in Ridgefield, Connecticut and spends a great deal of time with his three dogs: Erda, Agamemnon and Io. His studio is at one end of his house. He lives a secluded life with a carefully structured day avoiding distractions so that he can work without interruptions, obsessed with continuing to communicate his visions to the world. *The Art of Maurice Sendak.*

Chapter 4 : The Story of Opera | W. W. Norton & Company

Books Advanced Search Today's Deals New Releases Best Sellers The Globe & Mail Best Sellers New York Times Best Sellers Best Books of the Month Children's Books Textbooks Kindle Books Livres en français.

Megan Ward was born on September 24, Matthew Ward was born on February 15, What movie and television projects has Richard Ward been in? Played William in "Kraft Television Theatre" in Played Jones in "The Big Story" in Played Pharaoh in "The Green Pastures" in Played Alex in "Decoy" in Performed in "Carib Gold" in Played Packer in "Naked City" in Played Nova Scotia in "Naked City" in Performed in "Play of the Week" in Played Satyros in "Barefoot in Athens" in Played Joe Carver in "The Immortal" in Played Ed Lewis in "All in the Family" in Played Frank in "Brother John" in Played Al Banks in "Sanford and Son" in Johnson in "The Brian Keith Show" in Played Doc Johnson in "Across th Street" in BJ Bryant in "Roll Out" in Played Paul Jones in "Cops and Robbers" in Played Charlie Bobo in "Petrocelli" in Played Henry Evans in "Good Times" in Played Santine in "Baretta" in Washington in "Starsky and Hutch" in Played Agamemnon in "Mandingo" in Played Captain Dobey in "Starsky and Hutch" in Played William Piper in "Beacon Hill" in Played Ben Jones in "The Jeffersons" in Played Gunsmith in "The Death Collector" in Played Ned in "Freeman" in Played Father in "The Jerk" in Played Abraham Cook in "Brubaker" in Ward Wellington Ward was born on Ward was born in Richard Ward Greene died in Richard Ward Greene was born in Richard Ward - judge - died in Richard Ward - judge - was born in Richard Ward - American actor - was born on Richard Ward - American actor - died on Richard Warde - cofferer - died in

Chapter 5 : The Story of Opera

Free PDF The Story of Opera by Richard Somerset Ward, With chapters devoted to the great national schools of opera Italian, German, French and Russian this book celebrates the year history of the musical artform.

Background[edit] I really do not believe that you have to have seen Phantom of the Opera to understand Love Never Dies. But I hope if you see them together, if you wanted to see them back-to-back, that what you would get from them " from both of them " is the extension of where the story goes. Lloyd Webber began collaborating with author Frederick Forsyth on the project, but it soon fell apart as Lloyd Webber felt the ideas they were developing would be difficult to adapt for a stage musical. Forsyth went on to publish some of the ideas he had worked on with Lloyd Webber in as a novel entitled The Phantom of Manhattan. However, he still did not feel the ideas he had were adaptable into a piece of musical theatre. Lloyd Webber was unable to recover any of it from the instrument, but was eventually able to reconstruct the score. The three casts would rehearse simultaneously in London for three months beginning August Opening dates were soon announced as 26 October in London, November in Toronto and February in Shanghai, with a later transfer to Melbourne, Australia. Plans were then announced for a separate Broadway production to run concurrently with the Toronto show if Toronto proved successful. In May, the debut of the London production was delayed until March due to Lloyd Webber re-orchestrating the score and re-recording the album. By October , Shanghai plans had been dropped in favour of an Australian production. Karimloo sang "Til I Hear You Sing" and the instrumental "The Coney Island Waltz" was performed by an orchestra for the journalists, industry insiders, and fans who had assembled for the presentation. Rehearsals began in January Only "Bathing Beauty" survived the post-concept album cuts to be performed on stage. Many of these kinds of burlesques were based on existing French operas. During the Victorian age, nearly every popular opera was turned into a burlesque. Gilbert of Gilbert and Sullivan operatic burlesque Robert the Devil is a parody of Robert le diable , a romantic grand opera by Meyerbeer, which is mentioned in the prologue to Phantom of the Opera. This was a one-act play, seen only by the early comers. It would play to empty boxes, half-empty upper circle, to a gradually filling stalls and dress circle, but to an attentive, grateful and appreciative pit and gallery. Often these plays were little gems. They deserved much better treatment than they got, but those who saw them delighted in them. In operas, these were always supporting roles. However, in burlesques, breeches roles could be main parts. In December , Lloyd Webber closed the London production for a few days to rework the show after a poor critical response. This production, the first outside of the UK, featured brand new direction and design by an Australian creative team, including director Simon Phillips. The recorded performance also played in select theatres on 28 February and 7 March It will play in Sydney just shy of six months before closing for good, despite earlier plans for a Brisbane season in the second half of []. Karen Hoffmann, who translated the score of Phantom of the Opera into Danish, also translated this score into Danish. The production closed 21 April It starred Drew Sarich as the Phantom. The German production was based on the Australian version. The ghost of Miss Fleck, a freak show performer who once worked with Giry at the park, appears out of the darkness "Prologue". An excited group of vacationers arrive, overwhelmed at all that Phantasma has to offer. Y "Heaven by the Sea". After the show, Madame Giry informs Meg that she has arranged for her to meet an important client, suggesting that Meg has been covertly performing sexual favors for key individuals, in the interest of political and financial expediency for Phantasma. In spite of the years that have passed and his many successes, the Phantom still longs to be reunited with her "Til I Hear You Sing". Meg intrudes and presses the Phantom for feedback on her performance, but he is distracted by his thoughts of Christine and dismisses Meg as an annoyance. Madame Giry is irritated that the Phantom still seems to think only of Christine after all that she and Meg have done for him over the years. Giry recounts how she and Meg helped smuggle him out of Paris and to a ship departing from Calais, on which they escaped to America. Ignoring her, the Phantom summons Miss Fleck, who appears with two other freak show performers, Dr. Three months later, Christine arrives in New York with her husband Raoul and their son Gustave, where they are greeted by crowds of paparazzi at the dock "Christine Disembarks". Remarks from the onlookers suggest that Christine

has not performed for some time and Raoul has lost much of their fortune to drinking and a fondness for gambling. In their rooms, Raoul expresses disgust that their host would send circus freaks to receive them "What a Dreadful Town! He upsets Gustave by refusing to play with him and storms out to find a bar, leaving Christine to explain his behavior to their son "Look With Your Heart". When Gustave goes to bed, the Phantom enters and reveals to a stunned Christine that it was he who summoned her to sing at Phantasma. Initially outraged, Christine eventually succumbs to the memory of a clandestine evening the two shared before she was married. As they recall their one night of passion, it is revealed that Christine was prepared to abandon Raoul for the Phantom, but awoke in the morning to find herself alone. The Phantom explains that he fled out of fear that she would reject him again when she saw his face in the morning light "Beneath a Moonless Sky". Both concede that they once thought their love had a chance, but the circumstances of the present day make it impossible "Once Upon Another Time". Christine introduces the Phantom as an old friend named Mr. Y, and he promises to show the boy around Phantasma the next day. In the rehearsal studio at Phantasma, Meg is unexpectedly reunited with Christine, who surprises her with the news that she was invited there to sing. Later, the freak show trio takes Gustave to meet the Phantom in the Aerie, where the boy is enthralled by the many curious inventions and creations on display. When Gustave plays a haunting melody of his own composition on the piano, the Phantom is once again reminded of his one night with Christine and he is struck by the possibility that this musically gifted child could actually be his son "Beautiful". The Phantom questions Gustave about his talents and passions, finding that they are kindred spirits. Believing that Gustave will be able to see past the surface to what is inside, the Phantom is emboldened to remove the mask that hides his deformity "The Beauty Underneath". To his dismay, Gustave is horrified and screams at the sight, but Christine enters just in time to calm the boy. Unbeknownst to them, Madame Girly has overheard their conversation and is enraged, fearing that everything she and Meg have done for the Phantom over the years has been for nothing, as Gustave will be the sole beneficiary of his wealth and property. Raoul refuses, citing their need for the money; he boasts that he is not afraid of the Phantom, unaware that his rival has since slipped in and replaced the barman behind the counter. When Meg leaves, the Phantom confronts Raoul and intimidates him with veiled remarks that cause him to question his paternity of Gustave. The Phantom also offers Raoul a bet: Out on the beach, the people are enjoying the last day of the summer season "Heaven By The Sea Reprise ". That night, Meg performs a comedic burlesque routine about her choice of swimming costume "Bathing Beauty". Afterwards, Madame Girly informs her crestfallen daughter that the Phantom was not there to watch her performance and it had all been for nothing "Mother, Did You Watch? In her dressing room, Raoul implores Christine to reconsider her decision to sing and asks her to leave with him at once if she still loves him. When Raoul leaves her alone to think, the Phantom enters and tells Christine that Raoul knows his love is not enough, and that she must sing for him once more. When he departs, Christine recalls the fateful night at the Paris Opera House when she had to make the difficult decision between the respectable and comfortable life offered by Raoul and the passionate rush of the Phantom and his music "Before the Performance". The stage manager calls "Curtain" and Christine takes her place on stage. Her performance is watched from the wings by the Phantom and Raoul until Raoul resigns himself to the decision she has made "Love Never Dies". Afterwards, the Phantom joins an overwhelmed Christine in her dressing room and the two share a rapturous moment "Ah, Christine! Christine finds a letter from Raoul stating that he has left for good and she begins to panic when she realizes that Gustave is missing. A worried Madame Girly announces that she knows where they were likely going "Gustave! The Phantom apologizes for his failure to truly see Meg and her contributions, but when he unthinkingly mentions Christine, Meg becomes enraged and accidentally fires the gun, shooting Christine. The Phantom rushes to Christine and orders Madame Girly to go for help while Meg looks on in stunned horror at what she had done. Christine reveals to Gustave that the Phantom is his real father and she tells the Phantom that her love for him will never die. The Phantom and Christine share a final kiss and she dies in his arms. Synopsis Australian version [edit] Act II [edit] Ten years after the events at the Paris Opera , the Phantom is now a well known tycoon and the mastermind of Phantasma, a Coney Island amusement park. At Phantasma, a trio of freak show performers Dr. Gangle, Miss Fleck, and Mr. Meg and the Phantasma cast win the crowd over with their performance "Only for You".

Madame Giry has read in the newspaper that Christine is coming to New York to sing for Oscar Hammerstein at the opening of his new Manhattan opera house. She expresses concern that Meg has lost the attention of the Phantom and reminisces about how she and Meg smuggled him from Paris, France to New York City ten years ago. Christine, Raoul and their ten-year-old son Gustave arrive in New York and are met by crowds of paparazzi "Christine Disembarks". Raoul is angry at the reception "What a Dreadful Town! When Raoul departs in response to an invitation to meet Hammerstein in the hotel bar, Gustave asks Christine why his father seems not to love him. Christine encourages Gustave to look past the surface to try to help him understand "Look With Your Heart". When Gustave goes to bed, the Phantom appears on the balcony and Christine faints in shock, having believed him dead. Moving to the balcony, the pair sadly remember how they once thought their love had a chance of succeeding "Once Upon Another Time". The Phantom promises to show Gustave all of Phantasma the next day. After Gustave returns to bed, The Phantom threatens to abduct the boy unless Christine agrees to sing for him again. A shaken Christine relents and the Phantom leaves her with the sheet music for the song he has written. In the rehearsal studio for Phantasma, Meg is dismayed and hurt to learn that Christine has been assigned the "leading lady slot" in the show. Raoul encounters Madame Giry and discovers that the Phantom is the mysterious Mr. Y for whom Christine will be singing now "Dear Old Friend". The Phantom questions Gustave as he shows him around the dark wonders, illusions, and freaks of Phantasma and discovers that they are kindred spirits. He unmask himself, believing Gustave will accept him, but Gustave screams in horror and flees "The Beauty Underneath". Christine comforts Gustave and then asks Meg to take him back to the hotel. The Phantom makes Christine promise to never tell Gustave that Raoul is not his real father. Christine gives her word and vows to sing for him once more, and then leaves him alone.

Chapter 6 : Love Never Dies (musical) - Wikipedia

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Four centuries of opera through the stories they tell. The Story of Opera explores the centuries-old tradition in which the emotional power of music is linked to the human issues that can be enacted as stories. The remaining parts explore operatic repertory from the 17th century to the present, providing insightful readings of plots, particular scenes, staging, and music. Contents The history of opera told through its stories The Story of Opera introduces the world of opera in a way that requires no special knowledge: After an opening explanation of the elements of the operatic experience, the text is organized around story types that have preoccupied operatic creators and audiences in each century of operatic history—from ancient myths and legends to trials of married life, interracial relationships, and ordinary people caught up in great events. Opera transported them to a unique world created by the librettist, composer, singers, and musicians, and students are invited into this same world, where they grapple with these same compelling issues. Sidebars in each chapter illuminate different aspects of the operatic experience, both onstage and off. Flexible options for listening and viewing An imaginative repertory, organized by theme, provides choice, breadth, and flexibility. Repertory organized around story types rather than composers or national schools enables instructors to focus on the works that best suit their own interests and those of their students. Vivid musical analyses The musical analyses in this text are evocative and accessible; none require previous musical experience or a technical vocabulary. Brief examples, most including the words, illustrate important musical moments. Operatic conventions for each period are highlighted throughout to demonstrate how widely understood musical references can enhance meaning beyond the limitations of text. Balanced coverage and up-to-date scholarship The text illuminates the ways in which story and music combine to create unique masterworks. The thematic organization allows both depth and breadth, and offers a fresh, revelatory way to look at opera. In one compact survey, The Story of Opera covers both the whole history of opera and its core repertory. Experiencing Opera Chapter 1: Going to the Opera House Chapter 2: The Orchestra Plays Chapter 3: The Cast Appears Chapter 4: Opera of the 17th Century Chapter 5: Opera in Princely Courts: Florence and Mantua Monteverdi: Opera in Commercial Opera Houses:

Chapter 7 : - Met Opera Shop

The Story of Opera (Abradale Books) Angels and Monsters: Male and Female Sopranos in the Story of Opera An American Theatre (deluxe box edition): The Story of Westport Country Playhouse,

Chapter 8 : The Phantom of the Opera - Wikipedia

The Story of Opera explores the centuries-old tradition in which the emotional power of music is linked to the human issues that can be enacted as stories. The first part, "Going to the Opera," introduces newcomers to every element of the operatic experience—venues, seating arrangements, dress and costumes, stage effects, orchestra, singers, and dancers—describing how each began and.

Chapter 9 : When was Richard Ward born

Books by Richard Somerset-Ward, The story of opera, Angels and monsters, An American theatre, The Story of Opera (Abradale Books), Reinventing Public Television.