

VOCAL SCORE OF THE GRAND DUKE 1896

THE GRAND DUKE OR THE STATUTORY DUEL IS A COMIC MUSICAL OPERA WRITTEN BY ARTHUR SULLIVAN AND W S GILBERT IN 1896 GILBERT AND SULLIVAN WERE A VICTORIAN ERA THEATRICAL PARTNERSHIP OF THE LIBRETTIST W S GILBERT 1836 1911 AND THE COMPOSER ARTHUR SULLIVAN 1842 1900 TOGETHER THEY COLLABORATED ON FOURTEEN COMIC OPERAS BETWEEN 1871 AND 1896 WHICH ARE STILL PERFORMED AND LOVED TODAY AMONG THEIR MOST FAMOUS WORKS ARE H M S PINAFORE THE PIRATES OF PENZANCE AND THE MIKADO CLASSIC MUSICALS COLLECTION CONSTITUTES AN EXTENSIVE LIBRARY OF THE MOST WELL KNOWN AND UNIVERSALLY ENJOYED MUSICALS AND OPERAS EVER COMPOSED REPRODUCED FROM AUTHORITATIVE EDITIONS FOR THE ENJOYMENT OF MUSICIANS AND MUSIC STUDENTS THE WORLD OVER

THE GRAND DUKE; OR, THE STATUTORY DUEL (VOCAL SCORE) 2018-02-13

BEGGAR S HOLIDAY IS THE BROADWAY MUSICAL WRITTEN BY DUKE ELLINGTON WITH LYRICS BY JOHN LATOCHE ARRANGED BY DAVID SERERO

BEGGAR'S HOLIDAY (THE ONLY BROADWAY MUSICAL BY DUKE ELLINGTON) 2020-10-08

THE BOLSHIEVKS 1917 POLITICAL COUP CAUSED A SEISMIC DISRUPTION IN RUSSIAN CULTURE CARRIED BY THE FIRST WAVE OF EMIGRANTS RUSSIAN CULTURE MIGRATED WEST TRANSFORMING ITSELF AS IT INTERACTED WITH THE NEW CULTURAL ENVIRONMENT AND CLASHED WITH EXPORTED SOVIET TRENDS IN THIS BOOK KL² RA M² RICZ EXPLORES THE TRANSNATIONAL EMIGRANT SPACE OF RUSSIAN COMPOSERS IGOR STRAVINSKY VLADIMIR DUKELSKY SERGEY PROKOFIEV NICOLAS NABOKOV AND ARTHUR LOURI² IN INTERWAR PARIS THEIR MUSIC REFLECTED THE CONFLICT BETWEEN A MODERNIST NARRATIVE DEMANDING INNOVATION AND A NARRATIVE OF EXILE WEDDED TO THE PRESERVATION OF PREREVOLUTIONARY RUSSIAN CULTURE THE EMIGRANTS AND THE BOLSHIEVKS CONTRASTING VISIONS OF RUSSIA AND ITS PAST COLLIDED FREQUENTLY IN THE FRENCH CAPITAL WHERE THE SOVIETS DISPLAYED THEIR POLITICAL AND ARTISTIC PRODUCTS RUSSIAN COMPOSERS IN PARIS ALSO HAD TO RECKON WITH STRAVINSKY S DISPROPORTIONATE INFLUENCE IF THEY SUCCUMBED TO FASHIONS DICTATED BY THEIR FAMOUS COMPATRIOT THEY RISKED BECOMING EPIGONES IF THEY KEPT TO THEIR OLD WAYS THEY QUICKLY BECAME IRRELEVANT ALTHOUGH STRAVINSKY S NEOCLASSICISM PROVIDED A SEEMINGLY NEUTRAL MIDDLE GROUND BETWEEN INNOVATION AND NOSTALGIA IT WAS ALSO MARKED BY THE EXILIC EXPERIENCE M² RICZ OFFERS THIS UNEXPLORED CONTEXT FOR STRAVINSKY S NEOCLASSICISM SHEDDING NEW LIGHT ON THIS INFINITELY ELUSIVE TERM

THE NATIONAL UNION CATALOG, PRE-1956 IMPRINTS 1968

AN OPERA SCORE COMPOSED BY WILLIAM S GILBERT AND ARTHUR S SULLIVAN

IN STRAVINSKY'S ORBIT 2020-08-04

AN OPERA SCORE COMPOSED BY WILLIAM S GILBERT AND ARTHUR S SULLIVAN

THE GONDOLIERS (THE KING OF BARATARIA), AN OPERA IN TWO ACTS 1999-08-26

THIS BOOK CONTAINS THE VOCAL SCORE OF THE FAMOUS OPERA THE GONDOLIERS OR THE KING OF BARATARIA BY THE WELL KNOWN W S GILBERT AND ARTHUR SULLIVAN THE OPERA PREMIERED ON 7TH DECEMBER 1889 AT THE SAVOY THEATRE AND RAN FOR AN IMPRESSIVE 554 PERFORMANCES WHICH AT IT S TIME MADE IT THE FIFTH LONGEST RUNNING PIECE OF MUSICAL THEATRE IN HISTORY

CATALOG OF COPYRIGHT ENTRIES 1956

VOLUME 3 COVERS A TIME SPAN THAT PREEMINENTLY REPRESENTS THE PERIOD IN THE COMPOSER S LIFE KNOWN AS THE YEARS OF INTERNATIONAL FAME 1850 56 CONFIRMED AS THE MAJOR FIGURE ON THE OPERATIC SCENE AND FREED FROM THE MORE ONEROUS

DUTIES OF HIS OFFICIAL POSITION MEYERBEER WAS ABLE TO ENJOY HIS MOST REMARKABLE PERIOD OF STABILITY AND RENOWN AS THE DETAILED AND ABSORBING DIARY ENTRIES REVEAL THESE YEARS SAW THE COMPOSING REHEARSING AND STAGING OF L'ÉTOILE DU NORD 1854 AND HIS PERSONAL SUPERVISION OF MAJOR PRODUCTIONS IN LONDON DRESDEN STUTTGART AND VIENNA

THE GONDOLIERS (THE KING OF BARATARIA), AN OPERA IN TWO ACTS *1999-08-26*

THE AUTHORS EXPLORE THE MEANS BY WHICH TWO EARLY 20TH CENTURY OPERAS DEBUSSY'S PELLÉAS ET MÉLISANDE 1902 AND BARTOK'S DUKE BLUEBEARD'S CASTLE 1911 TRANSFORMED THE HARMONIC STRUCTURES OF THE TRADITIONAL MAJOR MINOR SCALE SYSTEM INTO A NEW MUSICAL LANGUAGE

VOCAL SCORE OF THE GONDOLIERS - OR, THE BARATARIA 2013-04-16

FROM FRANK SINATRA TO SUN RA FROM THE JAZZ AGE TO MIDDLE AGE WITH THOUGHTS ON EVERYTHING IN BETWEEN FRANCIS DAVIS HAS BEEN WRITING ABOUT AMERICAN MUSIC AND AMERICAN CULTURE FOR MORE THAN TWENTY YEARS HIS ESSAYS HAVE APPEARED IN THE ATLANTIC MONTHLY THE NEW YORKER AND THE VILLAGE VOICE AMONG COUNTLESS OTHER PUBLICATIONS FROM COAST TO COAST AND NOW FOR THE FIRST TIME HERE ARE HIS MOST IMPORTANT WRITINGS OF HIS IMPRESSIVE CAREER THE QUINTESSENTIAL DAVIS ON EVERYTHING FROM WHY RENT SET MUSICALS BACK TWO DECADES TO WHAT KEN BURNS SHOULD HAVE FILMED AND DAVIS'S WRITING IS AS ENJOYABLE AS THE MUSIC OF WHICH HE WRITES THE NEW YORK TIMES BOOK REVIEW HAS COMPARED DAVIS'S WORK TO A WELL BLOWN SOLO

THE DIARIES OF GIACOMO MEYERBEER: THE YEARS OF CELEBRITY, 1850-1856 *1999*

THE FIRST FULL STUDY OF BILLY STRAYHORN'S MUSIC OFFERS A REVEALING REASSESSMENT OF HIS 30 YEAR COLLABORATION WITH DUKE ELLINGTON 11 HALFTONES 69 LINE ILLUSTRATIONS

MUSICAL SYMBOLISM IN THE OPERAS OF DEBUSSY AND BARTOK *2004-07-22*

BLUEBEARD IS THE MAIN CHARACTER IN ONE OF THE GRIEVIEST AND MOST ENDURING FAIRY TALES OF ALL TIME A SERIAL WIFE MURDERER HE KEEPS A HORROR CHAMBER IN WHICH REMAINS OF ALL HIS PREVIOUS MATRIMONIAL VICTIMS ARE SECRETED FROM HIS LATEST BRIDE SHE IS GIVEN ALL THE KEYS BUT FORBIDDEN TO OPEN ONE DOOR OF THE CASTLE ASTONISHINGLY THIS FAIRY TALE WAS A NURSERY ROOM STAPLE ONE OF THE TALES TRANSLATED INTO ENGLISH FROM CHARLES PERRAULT'S FRENCH MOTHER GOOSE TALES BLUEBEARD A READER'S GUIDE TO THE ENGLISH TRADITION IS THE FIRST MAJOR STUDY OF THE TALE AND ITS MANY VARIANTS SOME LIKE MR FOX NATIVE TO ENGLAND AND AMERICA IN ENGLISH FROM THE EIGHTEENTH AND NINETEENTH CENTURY CHAPBOOKS CHILDREN'S TOYBOOKS PANTOMIMES MELODRAMAS AND CIRCUS SPECTACULARS THROUGH THE TWENTIETH CENTURY IN MUSIC LITERATURE ART FILM AND THEATER CHRONICLING THE STORY'S PERMUTATIONS THE BOOK PRESENTS EXAMPLES OF ENGLISH TRUE CRIME FIGURES MALE AND FEMALE CALLED BLUEBEARDS FROM KING HENRY VIII TO PRESENT DAY EXAMPLES BLUEBEARD EXPLORES RARE CHAPBOOKS AND THEIR ILLUSTRATIONS AND THE ENGLISH TRANSFORMATION OF BLUEBEARD INTO A SCIMITAR WIELDING TURKISH TYRANT IN A MASSIVELY INFLUENTIAL MELODRAMATIC SPECTACLE IN 1798 FOLLOWING THE KILLER'S TRAIL OVER THE YEARS CASIE E HERMANSSON LOOKS AT THE IMPACT OF NINETEENTH CENTURY TRANSLATIONS INTO ENGLISH OF THE GERMAN FAIRY TALES OF THE BROTHERS GRIMM AND THE PARTICULARLY ENGLISH STORY OF HOW BLUEBEARD CAME TO BE KNOWN AS A PIRATE THIS BOOK WILL PROVIDE READERS AND SCHOLARS AN INVALUABLE AND THOROUGH GRASP ON THE MANY STRANDS OF THIS TALE OVER CENTURIES OF TELLING

JAZZ AND ITS DISCONTENTS 2009-07-21

BLUEBEARD IS THE MAIN CHARACTER IN ONE OF THE GRIEVIEST AND MOST ENDURING FAIRY TALES A SERIAL WIFE MURDERER HE KEEPS A HORROR CHAMBER IN WHICH REMAINS OF ALL HIS PREVIOUS MATRIMONIAL VICTIMS ARE SECRETED FROM HIS LATEST BRIDE SHE IS GIVEN ALL THE KEYS BUT FORBIDDEN TO OPEN ONE DOOR OF THE CASTLE THIS IS A MAJOR STUDY OF THE TALE AND ITS MANY VARIANTS IN ENGLISH FROM THE 18TH AND 19TH CENTURY CHAPBOOKS CHILDREN'S TOYBOOKS PANTOMIMES MELODRAMAS AND CIRCUS SPECTACULARS TO THE 20TH CENTURY IN MUSIC LITERATURE ART FILM AND THEATRE

CATALOGUE OF THE CENTRAL LENDING LIBRARY 1908

ELLA FITZGERALD WAS ONE OF AMERICA'S GREATEST JAZZ SINGERS THIS VOLUME IS AS COMPLETE A DISCOGRAPHY OF HER RECORDED SONGS AS CURRENTLY SEEMS POSSIBLE TO COMPILE THIS VOLUME ALSO CONTAINS A COMPLETE DISCOGRAPHY 1927-1939 FOR DRUMMER AND BANDLEADER CHICK WEBB WITH WHOM ELLA BEGAN HER RECORDING CAREER IN 1935 PART ONE INCLUDES A CHRONOLOGICAL LISTING OF ALL KNOWN RECORDED PERFORMANCES OF BOTH CHICK WEBB AND ELLA PART TWO GIVES THE COMPLETE CONTENTS OF ELLA'S LPs AND CDS INCLUDING TRACK LISTINGS TITLES WITH LYRICISTS AND COMPOSERS AND TIMINGS PART THREE IS AN ANNOTATED ALPHABETICAL LISTING OF ALL SONGS CONTAINED ON ALL OF FITZGERALD'S RECORDS WITH DETAILED INFORMATION ON EACH SONG'S COMPOSER LYRICIST AND HISTORY REVIEWS OF THE MOVIES IN WHICH ELLA APPEARED AND SURVEYS OF HER CAREER WITH THE DECCA VERVE AND PABLO MUSIC COMPANIES ARE INCLUDED THE BOOK ALSO HAS AN INDEX OF ALBUM AND CD RECORDINGS AND COMPOSERS LYRICISTS AND MUSICIANS

SOMETHING TO LIVE FOR 2002

A GIANT IN THE PANTHEON OF 19TH CENTURY COMPOSERS TCHAIKOVSKY CONTINUES TO ENTHRALL AUDIENCES TODAY FROM THE NUTCRACKER ARGUABLY THE MOST POPULAR BALLET CURRENTLY ON THE BOARDS SWAN LAKE AND SLEEPING BEAUTY TO EUGENE ONEGIN AND PIQUE DAME TO THE SYMPHONY PATHETIQUE AND THE ALWAYS ROUSING CANON BLASTING 1812 OVERTURE THIS PROLIFIC AND BELOVED COMPOSER'S WORKS ARE PERENNIAL FAVORITES NOW JOHN WILEY A RENOWNED TCHAIKOVSKY SCHOLAR PROVIDES A FRESH BIOGRAPHY AIMED IN CLASSIC MASTER MUSICIANS STYLE AT THE STUDENT AND MUSIC LOVER WILEY DEFTLY DRAWS ON DOCUMENTS FROM IMPERIAL SOVIET AND POST SOVIET ERA SOURCES PROVIDING A MORE BALANCED LOOK AT RECENT CONTROVERSIES SURROUNDING THE MARRIAGE DEATH AND SEXUALITY OF THE COMPOSER THE AUTHOR DOVETAILS THE BIOGRAPHICAL MATERIAL WITH SEPARATE CHAPTERS THAT TREAT THE MUSIC THOROUGHLY AND FULLY WORK BY WORK WITH MORE SUBSTANTIAL EXPLORATIONS OF TCHAIKOVSKY'S MOST FAMILIAR COMPOSITIONS THESE ANALYSES PRESENT NEW EVEN ICONOCLASTIC PERSPECTIVES ON THE MUSIC AND THE COMPOSER'S INTENT AND EXPRESSION SEVERAL INFORMATIVE APPENDICES IN THE MASTER MUSICIANS FORMAT INCLUDE AN EXHAUSTIVE LIST OF WORKS AND BIBLIOGRAPHY

READERS' GUIDE 1912

A CUMULATIVE LIST OF WORKS REPRESENTED BY LIBRARY OF CONGRESS PRINTED CARDS

BLUEBEARD 2010-03-05

VOLUME II OF THIS TWO VOLUME SET TRACES THE ARTIST'S LIFE AND CAREER MONTH BY MONTH FROM THE ORCHESTRA'S RETURN FROM AN EXTENDED EUROPEAN TOUR IN JUNE 1950 TO ELLINGTON'S DEATH IN 1974 JAZZ HISTORIAN AND GRAPHIC DESIGNER VAIL PRESENTS B/W PHOTOGRAPHS NEWSPAPER REPORTS ADVERTISEMENTS REVIEWS AND BRIEF DIARY TYPE ENTRIES HE INCLUDES ALL KNOWN CLUB CONCERT THEATER TELEVISION FILM AND JAM SESSIONS AS WELL AS A SELECTED LIST OF RECORDINGS ANNOTATION COPYRIGHTED BY BOOK NEWS INC PORTLAND OR

BLUEBEARD 2009

THE COMPLETE ANNOTATED GILBERT AND SULLIVAN PROVIDES THE COMPLETE TEXT OF ALL THE GILBERT AND SULLIVAN OPERAS WHICH ARE STILL PERFORMED TODAY TOGETHER WITH EXTENSIVE ANNOTATIONS COVERING LOST SONGS ALTERATIONS AND ADDITIONS OBSCURE ALLUSIONS PRODUCTION POINTS AND COMMENTS OF INTEREST EACH OPERA HAS AN INTRODUCTION WHICH PLACES IT IN ITS CONTEXT AND A POTTED HISTORY OF PERFORMANCES UP TO THE PRESENT NO OTHER BOOK PROVIDES SUCH EXTENSIVE COMMENTARY ON THE TEXTS OF THE SAVOY OPERA NOR SUCH A SOURCE OF INNOCENT MERRIMENT TO FANS OF THE INCOMPARABLE VICTORIAN DUO FOR EACH OPERA THERE IS A SHORT INTRODUCTION DESCRIBING HOW THE WORK CAME TO BE WRITTEN AND GIVING ITS PERFORMANCE HISTORY THE TEXT INCLUDING STAGE DIRECTIONS IS GIVEN ON THE RIGHT HAND PAGE AND ON THE LEFT KEYED IN BY LINE NUMBERS ARE NOTES THESE GIVE SUCH INFORMATION AS THE IDENTITY OF A REAL LIFE PERSON APPEARING OR MENTIONED AS A CHARACTER WORDINGS THAT WERE DIFFERENT IN THE ORIGINAL EDITION THE ONE SENT TO THE LORD CHAMBERLAIN FOR LICENSING CHANGES MADE FOR THE FIRST AMERICAN PERFORMANCE GLOSSES ON TECHNICAL TERMS E.G. LEGAL TERMS LITERARY REFERENCES CROSS REFERENCES TO SIMILAR ITEMS IN OTHER SAVOY OPERAS COMMENTS FROM FIRST NIGHT CRITICS AND MANY OTHER THINGS

BIBLIOGRAPHY OF AMERICAN IMPRINTS TO 1901: AUTHOR INDEX *1993*

LIBRARY OF CONGRESS CATALOG *1973*

DUKE'S DIARY *2002*

BIBLIOGRAPHIC GUIDE TO MUSIC 2001-07

NATIONAL UNION CATALOG *1983*

CATALOG OF COPYRIGHT ENTRIES 1955

THE COMPLETE ANNOTATED GILBERT AND SULLIVAN *2001*

CATALOGUE OF THE LIBRARY OF THE SACRED HARMONIC SOCIETY *1862*

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