

Sheet Music Humperdinck Engelbert H Nsel Und Gretel

The Rough Guide to Classical Music is the ideal handbook, spanning a thousand years of music from Gregorian chant via Bach and Beethoven to contemporaries such as Thomas Adès and Kaija Saariaho. Both a CD buyer's guide and a who's who, the guide includes concise biographical profiles of more than 200 composers and informative summaries of the major compositions in all genres, from chamber works to operatic epics. For novices and experts alike, the fully updated fifth edition features contemporary composer Helmut Lachenmann and Widor, the 19th century organ composer of 'Toccata' wedding fame, as well as dozens more works added for existing composers. You'll find a new 'Top 10's' section with accessible introductory listings including the Top 10 operas and the Top 10 symphonies plus new essay boxes on topics such as "Baroque - a style or a period?" and "The clarinet comes of age". The Rough Guide to Classical Music features fresh and incisive reviews of hundreds of CDs, selecting the very best of the latest recordings and reissues as well as more than 150 illustrations of composers and performers, including a rare archive of photos. A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's Opernlexikon by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934).

Don Giovanni has been called the greatest opera ever composed, an almost perfect work. Along with "Aida," "La Bohème," and "Carmen," Mozart's masterpiece is one of the most often performed operas. The work is so admired that when the Italian composer Gioacchino Rossini was asked which of his own operas he liked best, Rossini unhesitatingly replied, "'Don Giovanni.'" This Dover edition contains the standard Italian libretto of "Don Giovanni," side by side with a complete new English translation. Convenient and portable, it also includes an informative Introduction, a complete List of Characters, and an easy-to-follow Plot Summary. All repeats are given in full, so you can follow the text as it is sung, without losing your place. With this inexpensive, handy guide, opera lovers can appreciate every word of Mozart's brilliant comic drama in the original Italian or in modern English. An ideal companion for reading along with a recording, a broadcast, or at the performance itself, this superb volume is a first-rate aid to enjoyment of one of the world's most celebrated operas."

Hollywood film music is often mocked as a disreputably 'applied' branch of the art of composition that lacks both the seriousness and the quality of the classical or late-romantic concert and operatic music from which it derives. Its composers in the 1930s and '40s were themselves often scornful of it and aspired to produce more 'serious' works that would enhance their artistic reputation. In fact the criticism of film music as slavishly descriptive or manipulatively over-emotional has a history that is older than film - it had even been directed at the relatively popular operatic and concert music written by some of the émigré Hollywood composers themselves before they had left Europe. There, as subsequently in America, such criticism was promoted by the developing project of Modernism, whose often high-minded opposition to mass culture used polarizing language that drew, intentionally or not, upon that of gender difference. Regressive, late-romantic music, the old argument ran, was -- as women were believed to be -- emotional, irrational, and lacking in logic. This book seeks to level the critical playing field between film music and "serious music," reflecting upon gender-related ideas about music and modernism as much as about film. Peter Franklin broaches the possibility of a history of twentieth-century music that would include, rather than marginalize, film music -- and, indeed, the scores of a number of the major Hollywood movies discussed here, like *The Bride of Frankenstein*, *King Kong*, *Rebecca*, *Gone With The Wind*, *Citizen Kane* and *Psycho*. In doing so, he brings more detailed music-historical knowledge to bear upon cinema music, often discussed as a unique and special product of film, and also offers conclusions about the problematic aspects of musical modernism and some arguably liberating aspects of "late-romanticism."

A cumulative list of works represented by Library of Congress printed cards.

A resource on classical music provides coverage of composers, works, musical terminology, and performers, along with recommended recordings and access to an interactive Web site that allows readers to listen to sample works, techniques, and performers discussed in the reference.

The man known simply as 'Enge' by his millions of fans worldwide has sold over 150 million records and is in the Guinness Book of Records for achieving 56 consecutive weeks in the chart with 'Release Me'. From living on the dole and receiving last rites with tuberculosis, to buying a Hollywood palace with a heart-shaped pool and a fleet of fourteen Rolls Royces, Engelbert wears his 'King of Romance' crown so well that horticulturists even named a rose after him. And the love god has certainly lived up to his reputation, indulging in a string of affairs and one-night stands, whilst remaining happily married to his first love Patricia. Forty years on from his early hits 'Enge' is still at the very top, selling out concerts across the world, representing the UK at the 2012 Eurovision Song Contest, and topping the charts in all the major markets. Inspired by the warmth of his millions of affectionate fans and the endless support of his wife, Engelbert shares his incredible life story with openness, humour and astonishing honesty. Provides entries on themes and motifs, individuals, characters and character types, national traditions, and genres of folk and fairy tales from around the world.

Based on the fairy tale by the Brothers Grimm of a poor broom-maker's two children, lost in the woods, who come upon a gingerbread house inhabited by a wicked witch.

Includes entries for maps and atlases.

? Charlie Chaplin the actor is universally synonymous with his beloved Tramp character. Chaplin the director is considered one of the great auteurs and innovators of cinema history. Less well known is Chaplin the composer, whose instrumental theme for *Modern Times* (1936) later became the popular standard "Smile," a Billboard hit for Nat "King" Cole in 1954. Chaplin was prolific yet could not read or write music. It took a rotating cast of talented musicians to translate his unorthodox humming, off-key singing, and amateur piano and violin playing into the singular orchestral vision he heard in his head. Drawing on numerous transcriptions from 60 years of original scores, this comprehensive study reveals the untold story of Chaplin the composer and the string of

famous (and not-so-famous) musicians he employed, giving fresh insight into his films and shedding new light on the man behind the icon.

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The first-ever full-length biography in English of Engelbert Humperdinck, composer of the opera Hänsel und Gretel, examining the rest of his substantial output in a historical framework which sets him in the rich musical life of Wilhelmine Germany.

This ambitious and vivid study in six volumes explores the journey of a single, electrifying story, from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries. The Juggler of Notre Dame tells how an entertainer abandons the world to join a monastery, but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt; he is saved when the statue, delighted by his skill, miraculously comes to life. Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth-century Paris, before its translation into English in Britain and the United States. The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations, and Ziolkowski concludes with an examination of the explosion of interest in The Juggler of Notre Dame in the twentieth century and its place in mass culture today. In this volume Jan Ziolkowski follows the juggler of Notre Dame as he cavorts through new media, including radio, television, and film, becoming closely associated with Christmas and embedded in children's literature. Presented with great clarity and simplicity, Ziolkowski's work is accessible to the general reader, while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies, medievalism, philology, literary history, art history, folklore, performance studies, and reception studies.

This book provides a musicological investigation into operas that include children. Just over 100 works have been selected here for an in-depth discussion of the composer, the children, and the productions, and around 250 relevant works from around the world are also referenced. Four composers to have most significantly proliferated the medium are discussed in even greater detail: César Cui, Benjamin Britten, Gian Carlo Menotti, and Peter Maxwell Davies. Since opera began, it has been inextricably linked to society, by reflecting and shaping our culture through music and narrative, and, as a result, children have been involved. Despite the contribution they played, for several centuries, their importance was overlooked. By tracing the development of children's participation in opera, this book uncovers the changing attitudes of composers towards them, and how this was reflected in the wider society. From the early productions of the seventeenth century, to those of the twenty-first century, the operatic children's role has undergone a fundamental change. It almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous. The rise of the children's opera chorus and the explosion of children's-only productions attest to the changing view of the value they can bring to the art. Some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances.

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