

Antonio Vivaldi Vieni Vieni O Mio Diletto

Berton Coffin,Arthur Schoep,Daniel Harris,Pierre Delattre

The Chester Book Of Celebrated Songs: Book 2 (Voice & Piano) Chester Music,2000-01-01 This second volume in The Chester Book Of Celebrated Songs contains a fine selection of songs, chosen and graded especially for use by singing teachers, students and amateur performers by Shirley Leah. Each piece is arranged for Voice with Piano accompaniment, and is suitable for intermediate level performers. Song List: - An Die Musik Op.88 No.4 [Schubert] - Chopcherry [Warlock] - Come Away, Come Sweet Love [Dowland] - Death And The Lady [Anon] - Der Musikant [Wolf] - Immortal Gods [Castelnuovo-Tedesco] - Jagdlied [Mendelssohn] - Lydia [Fauré] - Oh Fair Enough [Moeran] - The Princess [Grieg] - Verdi Prati [Handel] - Vieni, Vieni (Vivaldi)

School of Music, Theatre & Dance (University of Michigan) Publications University of Michigan. School of Music, Theatre & Dance,1880 Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

Word-by-Word Translations of Songs and Arias, Part II Daniel Harris,Arthur Schoep,1993-11-01 This classic text, first published in 1972, has withstood the test of time as a teaching aid for English-speaking singers, teachers, coaches, and accompanists, in order that their art may be more communicative to the public. These word-by-word translations of songs and arias allow the artist to properly interpret and express the feelings and emotions that the words require at the proper time.

Word-by-word Translations of Songs and Arias: Italian Berton Coffin,Arthur Schoep,Daniel Harris,Pierre Delattre,1966 Berton Coffin, creator of The Singer's Repertoire, considers this volume to be Volume VIII of the set and explains that Mr. Shoep has concentrated on the Italian opera repertoire, and Mr. Harris has concentrated on the Italian song repertoire.--Preface, p. viii.

The Art of the Song Recital Shirlee Emmons,Stanley Sonntag,2001-11-15 Since its original publication, the Emmons-Sonntag text has continually stood out as the definitive work on the song recital. The book presents imaginative advice and practical techniques for producing successful recitals and kindling audience excitement. Every aspect of the recital is covered, from building programs and the use of acting skills to the relationship between the singer and the accompanist. Singers of all levels and backgrounds will benefit from the authors vast experience in the performance of song recitals as a

singer/accompanist team. The comprehensive repertoire lists, now organized by voice and instrumentation as well as by composer, appeal to both students and professional musicians. Readers will agree that the authors have met their goal of providing extensive, throughgoing, and definitive insights into the attributes that can render the song recital at once a great art and a magnificent entertainment.

School of Music Programs University of Michigan. School of Music,1955

The Prague Sonata Bradford Morrow,2017-10-03 “Twining music history with the political tumults of the 20th century, The Prague Sonata is a sophisticated, engrossing intellectual mystery.”—The Wall Street Journal Music and war, war and music—these are the twin motifs around which Bradford Morrow, recipient of the Academy Award in Fiction from the American Academy of Arts and Letters, has composed his magnum opus, a novel more than a dozen years in the making. In the early days of the new millennium, pages of a worn and weathered original sonata manuscript—the gift of a Czech immigrant living out her final days in Queens—come into the hands of Meta Taverner, a young musicologist whose concert piano career was cut short by an injury. To Meta’s eye, it appears to be an authentic eighteenth-century work; to her discerning ear, the music rendered there is commanding, hauntingly beautiful, clearly the undiscovered composition of a master. But there is no indication of who the composer might be. The gift comes with the request that Meta attempt to find the manuscript’s true owner—a Prague friend the old woman has not heard from since they were forced apart by the Second World War—and to make the three-part sonata whole again. Leaving New York behind for the land of Dvorák and Kafka, Meta sets out on an unforgettable search to locate the remaining movements of the sonata and uncover a story that has influenced the course of many lives, even as it becomes clear that she isn’t the only one after the music’s secrets. Magisterially evoking decades of Prague’s tragic and triumphant history, from the First World War through the soaring days of the Velvet Revolution, and moving from postwar London to the heartland of immigrant America, *The Prague Sonata* is both epic and intimate, evoking the ways in which individual notes of love and sacrifice become part of the celebratory symphony of life. “An astonishing writer.”—Joyce Carol Oates “A treasure of a novel, a deliciously enveloping musical mystery.”—Diane Ackerman “An enthralling epic quest of a novel...Regular doses of surprise and suspense keep us immersed and involved...Compulsively enjoyable.”?Minneapolis StarTribune

Italian Song Texts from the 17th Through the 20th Centuries: Italian song texts from the 18th century,2002

Policies of American Society of Composers, Authors, and Publishers, Hearings Before Subcommittee No. 5 of ... 85-2 Pursuant to H. Res. 56 United States. Congress. House. Select Committee on Small Business,1958

Hearings United States. Congress. House. Select Committee on Small Business,1958

Il mito delle Amazzoni nell’opera barocca italiana Andrea Garavaglia,2016-04-21T15:05:00+02:00 L’ambigua identità delle Amazzoni e la loro rivendicazione di un potere esclusivamente femminile hanno affascinato fin da subito il

mondo operistico seicentesco, che ne ha sfruttato con prontezza il potenziale drammaturgico e spettacolare. La significativa ricorrenza, fra Sei e Settecento, di opere sul mito delle Amazzoni è stata più volte segnalata, ma finora mai studiata nella sua complessità, come avviene in questo lavoro. L'analisi di opere basate sulle stesse figure e sugli stessi nuclei narrativi permette di indagare il teatro musicale barocco attraverso punti di vista assai proficui e spesso inediti. Gli episodi scelti e le differenti configurazioni assunte dai medesimi consentono di evidenziare le specificità culturali e politiche dei vari contesti teatrali, dei singoli committenti, nonché di ripercorrere le evoluzioni della drammaturgia operistica in un importante arco cronologico. Inoltre, il caso specifico delle Amazzoni – guerriere che vivono in regni femminili autonomi e si scontrano con eserciti maschili – porta alla ribalta figure che nel dibattito dell'epoca simboleggiano la capacità femminile di governare stati e di maneggiare le armi, legittimando il potere delle donne e le donne al potere. Il volume, dopo una ricostruzione dell'immaginario storico e ideologico incarnato dalle mitiche virago in età moderna, analizza tempi, modi e presupposti che hanno determinato la fortuna dei singoli episodi del mito nel dramma per musica italiano e d'importazione oltralpina. Episodi che mettono in scena, grazie alla musica, il delicato e conflittuale rapporto fra amore e gloria, fra sesso, genere e potere, e in ultima istanza fra uomo e donna.

A selection of Italian arias, c.1600-c.1800 Damian Cranmer, Michael Pilkington, 2005 This well-known collection of arias, some including recitatives, is an ideal introduction to singing in Italian, as well as providing useful material for the advanced performer. The set contains a varied selection of operatic arias, movements from solo cantatas, and songs.

Policies of American Society of Composers, Authors, and Publishers United States. Congress. House. Select Committee on Small Business, 1958 Considers alleged improper influence of large publishing houses in the operation of the American Society of Composers, Authors, and Publishers, a music publishing association. Hearing includes Articles of Association of the American Society of Composers, Authors, and Publishers (June 1, 1954. 459-514 p.).

Arias, Ensembles, & Choruses John Yaffé, David Daniels, 2011-11-17 Conductors John Yaffé and David Daniels have created a one-stop sourcebook for orchestras, opera companies, conductors, and librarians who research and/or prepare programs of vocal excerpts—such as solos, ensembles, and choruses—for concert performance. In this book, readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas, operettas, musicals, and oratorios—more than 1,750 excerpts from 450 parent works. Modeled on Daniels' *Orchestral Music, Arias, Ensembles, & Choruses* includes basic historical details about each parent work as well as extract titles, subtitles, voice types, keys, durations, locations in the original work (with page numbers in both full scores and piano-vocal scores), and exact instrumentation. It also lists the publishers that make available the orchestral materials for just the excerpt being programmed, independent of the full parent work. Until now, conductors and orchestra librarians commonly had to first leaf through full scores, searching for one elusive three-minute aria after another, only to then consult multiple publishers'

catalogues to compile crucial information on all the excerpts proposed for a concert or recording. This book constitutes a single source for finding that information. In many cases, the individual entries include valuable insider information on common performance practice, including start- and stop-points, transpositions, and conventional cuts. Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts, all categorized by personnel (e.g., duets, trios, quartets, quintets, sextets, choruses) and language (Czech, English, French, German, Italian, Latin, Russian). This book is the ideal tool for the working conductor and orchestral librarian, as well as music program directors at colleges and conservatories, opera companies, and symphony orchestras. As of October 2015, a new printing of this book has occurred to correct errors in the index. A PDF version of the new index is available to previous purchasers of the volume. Please contact Rowman & Littlefield's music editor for assistance.

The Double Reed International Double Reed Society, 1999

Ascoltami Anne Delaflotte Mehdevi, 2011

The Gramophone Classical Catalogue, 1994-06

Gramophone Classical Catalogue, 1983-09

American Record Guide, 1980

ASCAP Index of Performed Compositions American Society of Composers, Authors and Publishers, 1963

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