

Voi Che Sapete

Martial Singher, Eta Singher

Voi che sapete Wolfgang Amadeus Mozart, 2011

Voi Che Sapete; from "The Marriage of Figaro" ,

An Interpretive Guide to Operatic Arias Martial Singher, Eta Singher, 1983 A premier singer and master teacher here tells other singers how to get the most from 151 famous arias selected for their popularity or their greatness from 66 operas, ranging in time and style from Christopher Gluck to Carlisle Floyd, from Mozart to Menotti. The most memorable thrills in an opera singer's life, according to the author's Introduction, may easily derive from the great arias in his or her repertoire. This book continues the work Martial Singher has done, in performances, in concerts, and in master classes and lessons, by drawing attention not only to precise features of text, notes, and markings but also to psychological motivations and emotional impulses, to laughter and tears, to technical skills, to strokes of genius, and even here and there to variations from the original works that have proved to be fortunate. For each aria, the author gives the dramatic and musical context, advice about interpretation, and the lyric--with the original language (if it is not English) and an idiomatic American English translation, in parallel columns. The major operatic traditions--French, German, Italian, Russian, and American--are represented, as are the major voice types--soprano, mezzo-soprano, tenor, baritone, bass-baritone, and bass. The dramatic context is not a mere summary of the plot but is a penetrating and often witty personality sketch of an operatic character in the midst of a situation. The musical context is presented with the dramatic situation in a cleverly integrated way. Suggestions about interpretation, often illustrated with musical notation and phonetic symbols, are interspersed among the author's explication of the music and the action. An overview of Martial Singher's approach--based on fifty years of experience on stage in a hundred roles and in class at four leading conservatories--is presented in his Introduction. As the reader approaches each opera discussed in this book, he or she experiences the feeling of participation in a rehearsal on stage under an urbane though demanding coach and director. The Interpretive Guide will be of value to professional singers as a source of reference or renewed inspiration and a memory refresher, to coaches for checking and broadening personal impressions, to young singers and students for learning, to teachers who have enjoyed less than a half century of experience, and to opera broadcast listeners and telecast viewers who want to understand what goes into the sounds and sights that delight them.

Voicing Gender Naomi André, 2006-02-13 Documents the changes in approaches to gender in opera in the early 19th century.

The Mirror of Laughter Alexander Kozintsev, 2017-07-12 The Mirror of Laughter presents a theory of humor and laughter by examining their relationship to human behaviors. Kozintsev is especially interested in the relationship between biological and cultural factors that influence behaviors. He divides his work into four chapters, the first of which establishes a theme of the book, focusing on the study of meaning from the perspective of philosophy and psychology, while examining linguistic theories of humor. The second chapter examines biological data regarding laughter and the evolutionary origins of laughter and humor. It demonstrates the author's interest in studying humor objectively by detailing physiological reactions and underlying psychological issues. The third section on play, including linguistic play, distinguishes between orderly and disorderly play. While orderly play has no biological roots and is synonymous with culture, disorderly play is rooted in the pre-human past. The final chapter discusses the conflict between culture and nature and how culture has transformed the original semantics of laughter. Kozintsev seeks to understand the relationship between the biological, cultural, and social origins of humor and, from here, he seeks to create new understanding that only the alliance of several disciplines could provide. All of this is done while the author challenges many popular ideas of humor, such as that humor is inherently related to hostility. Originally written in Russian, this work makes great strides towards its goal, and it does so in an interesting and enlightening way.

Six variations on "Voi che sapete" from "Le nozze di Figaro" (W.A. Mozart) Robert Nicolas Charles Bochsa, 2007

Voi Che Sapete; Marriage of Figaro Gurrey, 2000

Voi Che Sapete Wolfgang Amadeus Mozart, 1829

Singer's Library of Arias Patrick M. Liebergen, 2008 This superb vocal collection features 15 of the world's best-loved arias from the Baroque era through the 21st Century, presented with comprehensive historical information, accurate translations, IPA pronunciation guides, and performance suggestions designed to enhance and educate developing vocalists. Available in Medium High and Medium Low editions, with optional piano accompaniment recordings. Songs include: Domine Deus (Vivaldi) * Gioite al canto mio (Peri) * I Attempt from Love's Sickness (Purcell) * I Got Plenty O' Nuttin' (Gershwin) * La donna è mobile (Verdi) * Non siate ritrosi (Mozart) * O mio babbino caro (Puccini) * O Rest in the Lord (Mendelssohn) * Ombra mai fù (Handel) * Sheep May Safely Graze (Bach) * Sorry Her Lot (Gilbert & Sullivan) * Time To Say Goodbye (Sartori) * Voi che sapete (Mozart) * Where'er You Walk (Handel) * You Raise Me Up (Løvland).

Voi, Che Sapete for Voice and Piano (3 Keys in One -- High/Medium/Low Voice): From the Marriage of Figaro (It/Eng).
Sheet, 2022-05

Voi Che Sapete (You Who Know All Things). Wolfgang Amadeus Mozart,

Mozart Alan Tyson,1987 The results and implications of Tyson's work on Mozart have had a profound impact on virtually every aspect of research on this composer. This book assembles his major articles, previously scattered through magazines, journals, and festschrifts, plus two unpublished pieces, into a treasure trove for musicologists and music lovers.

Risë Stevens John Pennino,2005 Risë Stevens was a force of nature on the stage. From her humble beginnings in New York, Stevens' talent, determination and heart helped her rise up to perform on the greatest stages all over the world. Whether she was on the radio, television, the silver screen, or stunning audiences at the Met, her vocal presence was unforgettable. In Carmen, Risë Stevens ascended to the level of legendary performers. The author, John Pennino, has taken special care to document her amazing life, struggles and achievements. Included in this volume is a detailed chronology, discography, and a CD of rare recordings.

Unfoldings : Essays in Schenkerian Theory and Analysis Department of Music Queens College and Graduate School Carl Schachter Distinguished University Professor Emeritus, City University of New York,1998-12-04 Carl Schachter is, by common consent, one of the three or four most important music theorists currently at work in North America. He is the preeminent practitioner in the world of the Schenkerian approach to the music of the eighteenth and nineteenth centuries, which focuses on the linear organization of music and now dominates discussions of the standard repertoire in university courses and in professional journals. His articles have appeared in a variety of journals, including some that are obscure or hard to obtain. This volume gathers some of his finest essays, including those on rhythm in tonal music, Schenkerian theory, and text setting, as well as a pair of analytical monographs, on Bach's Fugue in B-flat major from Volume 1 of the Well-Tempered Clavier and Chopin's Fantasy, Op. 49.

Bel Canto Robert Toft,2013-01-31 Bel canto, or 'beautiful singing, ' remains one of the most elusive performance styles vocalists strive to master. During the eighteenth and early nineteenth centuries, composers routinely left the final shaping of recitatives, arias, and songs to performers, and singers treated scores freely so that inexpressively notated music could be turned into passionate declamation. In other words, vocalists saw their role more as one of re-creation than of simple interpretation. Familiarity with the range of strategies prominent singers of the past employed to unlock the eloquent expression hidden in scores enables modern performers to take a similar re-creative approach to enhancing the texts before them. In this first ever guide to bel canto, author Robert Toft provides singers with the tools they need not only to complete the creative process the composer began but also to bring scores to life in an historically-informed manner. Replete with illustrations based on excerpts from Italianate recitatives and arias by composers ranging from Handel to Rossini, the book offers discussions of the fundamental principles of expressive singing, each section including a practical application of the techniques involved. Drawing on a wealth of documents from the era, including treatises, scores, newspaper reviews, and letters, this book captures the breadth of practices singers used in the bel canto period. Complete with six scores (recitatives

and/or arias) for performers to personalize through the old methods, and a companion website offering demonstrations of the principles involved, Bel Canto is an essential resource for any singer or vocal instructor wishing to explore and master historical techniques of interpretation and re-creation from the eighteenth and early nineteenth centuries.

Rhythmic Gesture in Mozart Wye Jamison Allanbrook, 2016-05-06 Wye Jamison Allanbrook's widely influential *Rhythmic Gesture in Mozart* challenges the view that Wolfgang Amadeus Mozart's music was a "pure play" of key and theme, more abstract than that of his predecessors. Allanbrook's innovative work shows that Mozart used a vocabulary of symbolic gestures and musical rhythms to reveal the nature of his characters and their interrelations. The dance rhythms and meters that pervade his operas conveyed very specific meanings to the audiences of the day.

Davidson's Dramatic Operas. The Daughter of the Regiment. La Figlia del Reggimento; a comic opera, in two acts [and in verse] ... Authorized edition. Ital. and Eng , 1848

The Child of the Regiment Gaetano Donizetti, 1853

Voi che sapete Wolfgang Amadeus Mozart, 1829

The much admired air, of Voi che sapete, from the opera of Le nozze di Figaro, (composed by Mozart,) with variations for the piano forte Francisco Pollini, 1819

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