

The Great Gatsby Opera Libretto Paperback

The Great Gatsby Operas in English: A Dictionary Opera From Fiction to Libretto Encyclopedia of American Opera F. Scott Fitzgerald's The Great Gatsby Literature and Musical Adaptation Off Broadway Musicals, 1910-2007 A Composer's Insight: Timothy Broege The Role of Social Status during the 1920s in America. Fitzgerald's "The Great Gatsby" as a Representative Literary Work Opera The Great Gatsby 21st Century Music Gatsby Songs Programs The Opera Companion The New Music Connoisseur The Gramophone The Great Gatsby New York John Harbison Margaret Ross Griffel Franklin Mesa Nassim Winnie Balestrini Ken Wlaschin Matthew Joseph Brucoli Dan Dietz Timothy Salzman Alexandra Warter Roger Lathbury John Harbison University of Michigan. School of Music, Theatre & Dance Laura Ann Storm

The Great Gatsby Operas in English: A Dictionary Opera From Fiction to Libretto Encyclopedia of American Opera F. Scott Fitzgerald's The Great Gatsby Literature and Musical Adaptation Off Broadway Musicals, 1910-2007 A Composer's Insight: Timothy Broege The Role of Social Status during the 1920s in America. Fitzgerald's "The Great Gatsby" as a Representative Literary Work Opera The Great Gatsby 21st Century Music Gatsby Songs Programs The Opera Companion The New Music Connoisseur The Gramophone The Great Gatsby New York *John Harbison* Margaret Ross Griffel Franklin Mesa Nassim Winnie Balestrini Ken Wlaschin Matthew Joseph Brucoli Dan Dietz Timothy Salzman Alexandra Warter Roger Lathbury John Harbison University of Michigan. School of Music, Theatre & Dance Laura Ann Storm

opera new york s metropolitan opera ushers in the new millennium with the world premiere of john harbison s splendid opera the great gatsby with a libretto based on f scott fitzgerald s masterpiece among the highlights of the production are the

fourteen gatsby songs written in the energetic dance style of the 1920s with
sparklingly witty lyrics by murray horwitz

in this revised and expanded edition of operas in english a dictionary margaret
ross griffel updates her work on operas written specifically to an english text
including not only works originally in english but also those set to new english
librettos since the book s initial publication in 1999 griffel has added nearly 900
new items bringing the total number of entries in this new edition to 4 400
covering the world of opera in english from 1634 through 2011 the front matter
includes a brief history of english opera to set the stage for the dictionary entries
that follow listed alphabetically each opera entry includes alternative titles a full
descriptive title the number of acts composer s name librettist s name with
original language of the libretto the source of the text date place and cast of the
first performance date of composition if it occurred substantially earlier than the
premiere similar information for the first us including colonial and british england
scotland wales performances brief plot summary main characters names and
vocal ranges where known names of noteworthy numbers comments on special
musical problems and techniques other settings of the text including non english
ones other operas if any involving the same story or characters cross references
are indicated by asterisks entries include such information as first and critical
editions of the score and libretto a bibliography ranging from scholarly studies to
more informal journal articles and reviews a discography and information on video
recordings operas in english features four appendixes a selective bibliography and
two indexes the first appendix lists composers their places and years of birth and
death and their operas included in the text as entries the second does the same
for librettists the third records authors whose works inspired or were adapted for
the librettos and the fourth comprises a chronological listing of the a z entries
including the date of first performance the city of the premiere or composition
date if unperformed or performed much later the short title of the opera and the
composer there is a main character index and an index of singers conductors
producers composers of other settings and other key figures

this encyclopedia includes entries for 1153 world premiere and other significant performances of operas in europe the united states latin america and russia entries offer details about key persons arias interesting facts and date and location of each premiere there is a biographical dictionary with 1288 entries on historical and modern operatic singers composers librettists and conductors fully indexed and with a bibliography

this study introduces the reader to the mostly unknown world of libretto adaptations of nineteenth century american fiction the analysis of stage works based on washington irving s rip van winkle nathaniel hawthorne s the scarlet letter and henry james s washington square explores a largely unexamined area of the reception history of these authors and narratives as opera and drama have been interlinked throughout american theater history the discussion of adaptations will include multiple types of spoken and musical theater appendices documenting the existence of over 350 stage works based on nineteenth century american fiction further illustrate how librettists composers and playwrights have participated in the endeavor to understand and contextualize literary texts within cultural history

this encyclopedia lists describes and cross references everything to do with american opera works both operas and operettas composers librettists singers and source authors along with relevant recordings the approximately 1750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

the great gatsby is regarded as the most widely taught and read american literary classic this volume is intended to help readers fully enjoy and understand this work that continues to become part of the equipment of educated people also provides information on the author s intentions in writing this work and the knowledge values standards and biases of the public at the time of its initial publication

it can safely be said that when literary texts are utilized or adapted by a musician to create a new work of art it is seldom that a diminished or lessened product results rather such a merging usually enlarges and enhances both text and tune perhaps significantly changing the message of the original discovering exactly what the new form has to offer and how it relates to the text or melody that preceded it is often a daunting task requiring a close examination of both the author s and the composer s intent the essays in this collection offer an analysis of several adaptations some successful some not so successful and attempt to assess just what the musicians or writers have modified or changed from to the original as they re form it into an altogether different media ranging from pasternak s appropriation of tchaikovsky to britten s operatic versions of billy budd and the turn of the screw from celan s use of fugal technique in his todesfuge to the way that the musicianship of several women writers found voice in their writing a broad spectrum of collaborations is examined as readers examine an author s respect for a long dead musician hopkins admiration of purcell or as they discover how john harbison worked to transform fitzgerald s musicality in the great gatsby it will be evident that musical adaptations often provide a richness that the originals did not possess and that the potential for greatness is heightened when the arts intersect

despite an often unfair reputation as being less popular less successful or less refined than their bona fide broadway counterparts off broadway musicals deserve their share of critical acclaim and study a number of shows originally staged off broadway have gone on to their own successful broadway runs from the ever popular a chorus line and rent to more off beat productions like avenue q and little shop of horrors and while it remains to be seen if other popular off broadway shows like stomp blue man group and altar boyz will make it to the larger broadway theaters their off broadway runs have been enormously successful in their own right this book discusses more than 1800 off broadway off off broadway showcase and workshop musical productions it includes detailed descriptions of off broadway musicals that closed in previews or in rehearsal

selected musicals that opened in brooklyn and in new jersey and american operas that opened in new york along with general overviews of off broadway institutions such as the light opera of manhattan the typical entry includes the name of the host theater or theaters the opening date and number of performances the production s cast and creative team a list of songs a brief plot synopsis and general comments and reviews from the new york critics besides the individual entries the book also includes a preface a bibliography and 21 appendices including a discography filmography a list of published scripts and lists of musicals categorized by topic and composer

this is a five volume series on major contemporary composers and their works for wind band included in this initial volume are rare behind the notes perspectives acquired from personal interviews with each composer an excellent resource for conductors composers or enthusiasts interested in acquiring a richer musical understanding of the composers training compositional approach musical influences and interpretative ideas features the music of timothy broege michael colgrass michael daugherty david gillingham john harbison karel husa alfred reed and others

seminar paper from the year 2020 in the subject american studies literature grade 2 language english abstract next to being a source of entertainment novels also offer insights into the culture and the values of the affected society thereby stimulating critical thinking in the reader about certain features in the case of the great gatsby the features that call attention are amongst others the relationships between the individual characters in relation to their social background which apparently seems to be very important during this era therefore the purpose of the following paper is to examine the role of social status connected with wealth prestige and reputation during the 1920s in america in order to provide an overview of the time in which the story of the great gatsby takes place the first chapter will give a brief introduction about politics culture the economy and the changes of the 1920s afterwards the representation of class in the novel will be

analyzed thereby having a look at the relationships between the different characters and additionally at the different settings that appear in the plot and serve as a representation of social status and wealth another part of the analysis of the occurrence of social status in the novel is the use of symbolism in examining the symbols the meaning of the first lines of the novel consisting of a poem as well as the green light that appears various times in the story will be taken into account the last part of the paper consists of several quotes taken from the novel which represent both the self made millionaires of the 1920s and the old aristocratic families of new york s society the importance of social background and status in the society and the resulting impacts on the characters will thereby be a central theme

a guide to f scott fitzgerald s most famous work written for high school students chapters discuss the history of the work historical and biographical themes the critical response and academic approaches to the book

vocal collection new york s metropolitan opera ushers in the new millennium with the world premiere of john harbison s splendid opera the great gatsby with a libretto based on f scott fitzgerald s masterpiece among the highlights of the production are the fourteen gatsby songs written in the energetic dance style of the 1920s with sparkingly witty lyrics by murray horwitz contents by the shore kind of in love funny new feeling a saturday night to do i m leavin it all to you i could end up loving you tonight dreaming of you blowing a bundle on you i can t believe it remember the old days i m doin fine cool who can say strange

throughout the history of opera works of literature have provided inspiration for opera composers john harbison s 1999 adaptation of f scott fitzgerald s 1925 novel the great gatsby is a particularly significant and interesting example not only is the novel highly esteemed by scholars and familiar to much of the general public it is strongly associated with america s jazz age and therefore expressive of both the heady era of the 1920 s and a distinctive musical genre the novel provides the composer librettist with complex larger than life characters for operatic

treatment a mythic story of love and death and a distinctive musical era from which to draw inspiration harbison has in turn created an independent work of art that remains true to the spirit of fitzgerald s novel fitzgerald s novel the great gatsby and harbison s corresponding opera provide fertile ground for the exploration of the transition that occurs when a composer adapts a literary work for the operatic stage this study focuses on this transition by juxtaposing the opera and its literary source the first section of the study explores the genesis of harbison s opera and the evolution of the libretto from the early drafts through the final form particular attention is paid to elements borrowed directly from the novel and the alterations harbison made in crafting the libretto there follows a comparison of the literary source with the libretto focusing on the treatment of structure conveyance of the thematic elements of the novel the psychology of the characters and the overall tone of the narrative

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