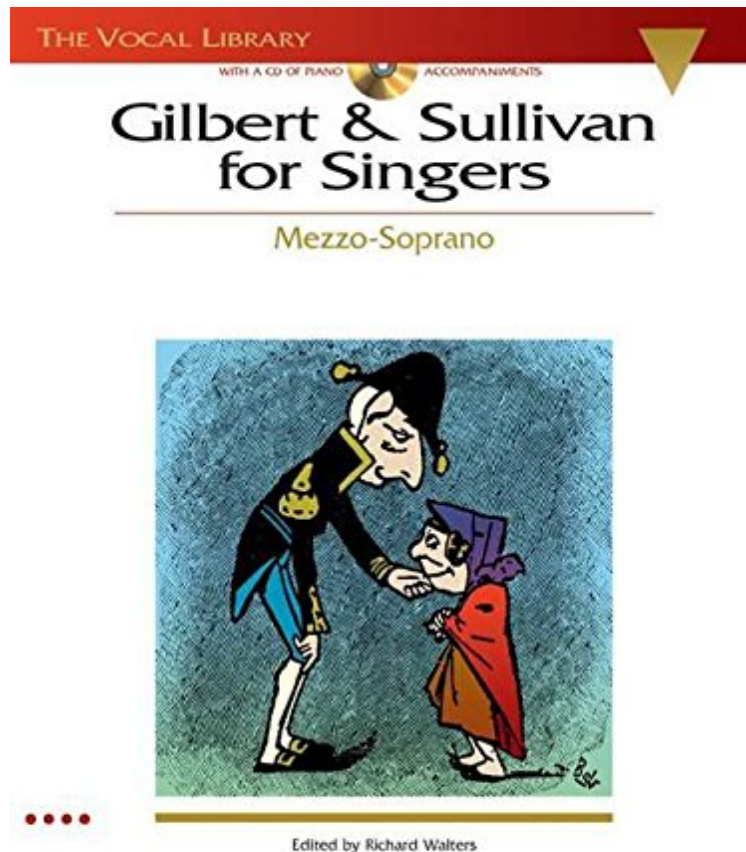


[Download] Gilbert Sullivan for Singers: The Vocal Library Mezzo-Soprano


Gilbert Sullivan for Singers: The Vocal Library Mezzo-Soprano

Richard Walters

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Richard Walters : Gilbert Sullivan for Singers: The Vocal Library Mezzo-Soprano before purchasing it in order to gauge whether or not it would be worth my time, and all praised Gilbert Sullivan for Singers: The Vocal Library Mezzo-Soprano:

2 of 2 people found the following review helpful. Contains Both Mezzo and Contralto Repertoire - mostly the latter. By S. S. As most who appreciate Gilbert Sullivan know, the operas under D'Oyly Carte were essentially performed by a resident company - the characters in most of the GS operas were created to play to the strengths of specific singers who in many cases stayed with the theatre for years. Thus, we have the patter-baritone roles created for George Grossmith, the imposing contraltos of Rosina Brandam, the pertly charming mezzos of Jessie Bond, and so on. I have adored Gilbert Sullivan since I was a child, and have been performing their work for 20 years, so I had high hopes for

this book. However, ten of the seventeen arias in this book are for contraltos, leaving only seven mezzo arias - and that's not even counting the fact that "A Lady Fair, Of Lineage High" is duplicated in the soprano book, while "Cheerily Carols the Lark" includes the entirety of "To a Garden Full of Posies," which is then repeated a few pages later! (I was wondering why they'd been silly enough to wedge another piece in between the aria and its preceding recitative...) I suppose that Walters co were stymied by the fact that there are fairly few uninterrupted arias for mezzos in the GS canon, but there are selections that could have been included, such as Lisa's "Take care of him..." from "The Grand Duke." The formidable and sometimes slightly terrifying contralto roles - Katisha, The Fairy Queen, The Duchess of Plaza-Toro - are a world away from the pretty, mischievous mezzos, both vocally and in terms of characterisation. To collate them all into one volume is somewhat baffling. And ironically, the only other review I've seen of this collection was from a contralto, lamenting the fact that the book was full of useless-to-her mezzo arias! I doubt that I'll keep this book for the five useful arias it contains - it'd be nice not to have to tote 2-3 scores to every audition in order to have a variety of pieces, but I don't think this one's worth the money. Either way, it's less useful than it could be, unfortunately. I would like to see Hal Leonard split any subsequent editions into a Mezzo book and a Contralto book (it looks like the same could be done with the Baritone/Bass book); even though both volumes would be fairly slim, they would be vastly more useful that way.

0 of 0 people found the following review helpful. Only 5 true mezzo arias : (By Sophia) As a previous reviewer pointed out, there are only 5 mezzo arias in here (6, if you count "A lady fair, of lineage high" - which can be done by mezzo but I've mostly seen done by a soprano - and 7 if you count the fact that there is one aria that appears twice: "To a garden full of posies" is also the second half of "Cheerily carols the lark"). Which leaves 10 contralto arias in a book that's supposedly for mezzos. I can't really complain about what /does/ appear in this book, and to be fair, mezzos sometimes sing alto roles in GS (I myself have done so more than once). So I guess it's mildly useful to have all of them in one place. However, any usefulness that provides is significantly hindered by the fact that someone who's less discerning/knowledgeable about GS, given this anthology, is pretty likely to end up singing something they're not suited to. In short - do your research! It's nice to have this all in once place but if you're looking for a true mezzo aria, you're going to have to do a little googling to figure out which ones those are.

0 of 4 people found the following review helpful. Johannes Brahms- 75 Songs Anthology By Angelica Dunsavage This purchase was smooth and easy. Shipping came in sooner than expected. The book is great and easy to read, with poetic translations to each song.

(Vocal Collection). W.S. Gilbert wrote the words, Arthur Sullivan composed the music, and together they revolutionized theatre music in English. This new series presents songs and arias from their timeless operettas, collected by voice type. Contents: THE GONDOLIERS: On the Day When I Was Wedded, When a Merry Maiden Marries * IOLANTHE: My Lord, a Suppliant at Your Feet, Oh, Foolish Fay * HMS PINAFORE: I'm Called Little Buttercup * THE MIKADO: Alone, and Yet Alive * PATIENCE: Silver'd Is the Raven Hair * THE PIRATES OF PENZANCE: When Frederic Was a Little Lad * PRINCESS IDA: A Lady Fair of Lineage High, Come Mighty Must! * RUDDIGORE: Cheerily Carols the Lark, Sir Rupert Murgatroyd, To a Garden Full of Posies * UTOPIA LIMITED: When But a Maid of Fifteen Years * THE YEOMEN OF THE GUARD: Were I Thy Bride, When Maiden Loves, She Sits and Sighs, When Our Gallant Norman Foes