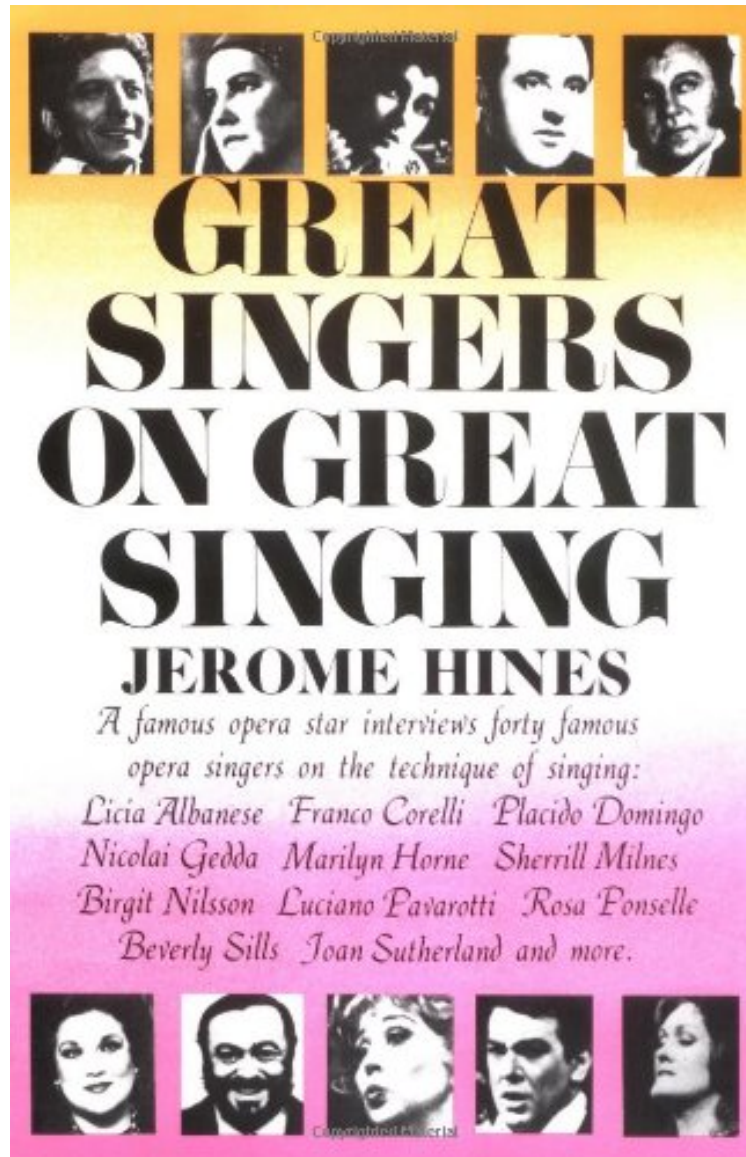


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Great Singers on Great Singing: A Famous Opera Star Interviews 40 Famous Opera Singers on the Technique of Singing

Jerome Hines

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Jerome Hines : Great Singers on Great Singing: A Famous Opera Star Interviews 40 Famous Opera Singers on the Technique of Singing before purchasing it in order to gauge whether or not it would be worth my time, and all praised Great Singers on Great Singing: A Famous Opera Star Interviews 40 Famous Opera Singers on the Technique

of Singing:

0 of 0 people found the following review helpful. Stories from behind the stage curtain and Belcanto singers's precious insights about singing...By Dr. A. Karin WettigI love this book, because the author tells us intimate stories about great singers which are normally not known in the literature. The reader is taken behind the stage curtain and into the private sphere of these artists to learn more about their personal problems with their voices and their personally developed solutions and recommendations for others. I like this personal approach to the singing art very much and have to say that this book gave me as an author about Belcanto many insights how useful it is for all singers to hear more about vocal experiences on stage and vocal education from highly talented famous singers. I researched then deeper the stories of singers like Maria Callas and Joan Sutherland and many others more and took their insights to make them known in my book. I have to say thank you to Jerome Hines as his book was very inspiring for me on the way to my own book about Belcanto in Theory and Practice.Singing like Callas and Caruso: Belcanto Voice and Body TrainingBelcanto in Theorie und Praxis: Handbuch fuer Gesang und Buehne (German Edition)3 of 4 people found the following review helpful. A wonderful man, a wonderful book.By NJ KeithI have had the great pleasure of knowing the great Jerome Hines for a number of years, and have been a student of his as well. This book will stand as one of the greatest resources for any professional singer or fan of opera. I can't tell you how many times I've turned to the pages of this book to gain a little insight into a particular artist and their voice. But no one should ever consider a book like this as a replacement for a good teacher. As the opening sentence of the book states "This book may be dangerous to your health". Use it only as a guide into the minds of some of the worlds greatest singers, not as a blueprint to singing success. I will guard my copy of this book jealously for as long as there is a song in my heart.P.S. Maureen Cote, his first book is more of an autobiography, and is, indeed, very inspirational. It also deals with many of his personal religious experiences in an uninhibited and straightforward manner (much like Jerome himself). He can be reached through the foundation he established in Newark, New Jersey called the Opera Music Theater International.(OMTI)0 of 0 people found the following review helpful. A must read for any professionalBy Caveat EmptorVery well conceived and written. One of the very few books written with real authority (as opposed to ego trip and marketing in mind) and a must read for any professional singer to get a notion of what they are and are not aware of... Mr Hines is known to be an exceptional talent as a singer, but his interviewing style is breathtakingly spot on for this subject.

(Limelight). Jerome Hines has interviewed 40 singers, a speech therapist, and a throat specialist to provide this invaluable collection of advice for all singers. This collection includes the commentary of Licia Albanese, Franco Corelli, Placido Domingo, Nicolai Gedda, Marilyn Horne, Sherrill Milnes, Birgit Nilsson, Luciano Pavarotti, Rose Ponselle, Beverly Sills, Joan Sutherland and many others. "Probably the best book on the subject." Publishers Weekly

.com If some of renowned bass Hines's "great singers" seem to have been included more for political reasons (after all, he had to work with these people) than because they were truly great, most of them do rate the title, and there's something for the singer to learn from almost all of them--about technique, learning music, developing the voice, preserving the voice--even if in a few cases it's what not to do. If nothing else, the book proves what an inexact science vocal pedagogy really is, and the anecdotes are worth reading. Hines's subjects include Birgit Nilsson, Joan Sutherland, Marilyn Horne, Luciano Pavarotti, and other operatic stars, primarily of the generation just passing, that which came to prominence in the '60s and '70s.