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Beauty and the Beast

Disney's Beauty and the Beast

A New Musical : Vocal Selections Hal

Leonard Corporation
(Vocal Selections).
Features
piano/vocal/guitar
arrangements of 21
songs by Alan Menken,
Howard Ashman and
Tim Rice from this
Disney Broadway
smash: Be Our Guest *
Beauty and the Beast *
Belle * Gaston * Home
* How Long Must This
Go On? * Human Again
* If I Can't Love Her *
Maison des Lunes * Me
* The Mob Song * No
Matter What *
Something There *
Transformation/Beauty
and the Beast
(Reprise).

Operas in English

A Dictionary *Scarecrow Press*

Although many opera
dictionaries and
encyclopedias are
available, very few are
devoted exclusively to

operas in a single
language. In this
revised and expanded
edition of *Operas in
English: A Dictionary*,
Margaret Ross Griffel
brings up to date her
original work on operas
written specifically to
an English text
(including works both
originally prepared in
English, as well as
English translations).
Since its original
publication in 1999,
Griffel has added
nearly 800 entries to
the 4,300 from the
original volume,
covering the world of
opera in the English
language from 1634
through 2011. Listed
alphabetically by letter,
each opera entry
includes alternative
titles, if any; a full,
descriptive title; the
number of acts; the
composer's name; the
librettist's name, the

original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also 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. Griffel also includes 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 as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

Incidental and Dance Music in the American Theatre from 1786 to 1923

Volume 3, Biographical and Critical Commentary - Alphabetical Listings from Edgar Stillman Kelley to Charles Zimmerman

BearManor Media

The history of American theater would not have

developed nor impacted the sound of music today without the composers, directors, and choreographers of incidental and dance music. From the earliest immigrant composers to mainstream maestros and film composers, their successes and sorrows mirrored the masses with failed marriages, alcoholism, earning a living, and dying alone and forgotten. Much of their music was destroyed in fires or lost while touring . . . until now. Elaborating on the introduction and chronology in Volume 1 and the biographical profiles in Volume 2, the author explores the careers of the masterminds of music from Edgar Stillman Kelley to Charles

Zimmerman, with more than 150 musical examples and extensive Notes. About the author: composer John Franceschina served as Musical Director for more than 150 shows over 50 years. He served on the Musical Theatre Faculties at Florida State University, Syracuse University, and Pennsylvania State University. His previous published works include *Sisters of Gore: Seven Gothic Melodramas by British Women, 1790-1843*; *Gore on Stage: The Plays of Catherine Gore*; *Homosexualities in the English Theatre: From Lyly to Wilde*; *Socialists, Socialites, and Sociopaths: Plays and Screenplays by Frank Tuttle*; *Rape, Incest, Murder! The Marquis de Sade on*

Stage (3 volumes); *David Braham: The American Offenbach*; *Harry B. Smith: Dean of American Librettists*; *Duke Ellington's Music for the Theatre*; *Hermes Pan: The Man Who Danced with Fred Astaire*; and *Music Theory through Musical Theatre*.

The Metamorphosis of Masculinity in Disney's Broadway Musical Beauty and the Beast

Catalog of Copyright Entries

Third series

Historical Dictionary of French Theater
Scarecrow Press

The Historical Dictionary of French Theater relates the history of the French theater through a

chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, trends, genres, concepts, and literary and historical developments that played a central role in the evolution of French theater.

Encyclopedia of American Opera
McFarland & Company Incorporated Pub

"This encyclopedia lists, describes and cross-references everything to do with American opera. The approximately 1750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists. Each opera entry consis

Opera Production

A Handbook U of Minnesota Press

Opera Production was first published in 1961. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Designed particularly as a reference work for opera producers, students, performers, and writers, this book provides basic production information about more than 500 operas. Anyone planning to produce an opera will find here the essential information he needs in order to judge whether a given opera is appropriate to his resources for production. Information for individual operas is

given concerning the number and importance of settings; size of orchestra, chorus, and ballet; number of singers, their relative importance and individual requirements; sources for obtaining musical materials' previous performances in America; and the opera story, its period, and composer. Extensive information about 150 full-length operas and 109 short operas is provided, with supplementary information about more than 260 other operas. The operas are alphabetized by title for easy reference. In order to condense the information as much as possible, codes and abbreviations are used, with keys and indexes at the back of the

book. This book will be invaluable to those working in either amateur or professional companies, in opera workshops, in school, college, or civic opera groups. Those whose interest in opera is confined to the other side of the footlights will find the book absorbing, too, just as a glimpse backstage would be.

Magic Flutes and Enchanted Forests

The Supernatural in Eighteenth-Century Musical Theater

University of Chicago Press

Drawing on hundreds of operas, singspiels, ballets, and plays with supernatural themes, *Magic Flutes and Enchanted Forests* argues that the tension

between fantasy and Enlightenment-era rationality shaped some of the most important works of eighteenth-century musical theater and profoundly influenced how audiences and critics responded to them. David J. Buch reveals that despite—and perhaps even because of—their fundamental irrationality, fantastic and exotic themes acquired extraordinary force and popularity during the period, pervading theatrical works with music in the French, German, and Italian mainstream. Considering prominent compositions by Gluck, Rameau, and Haydn, as well as many seminal contributions by lesser-known artists, Buch locates the origins of these

magical elements in such historical sources as ancient mythology, European fairy tales, the Arabian Nights, and the occult. He concludes with a brilliant excavation of the supernatural roots of Mozart's *The Magic Flute* and *Don Giovanni*, building a new foundation for our understanding of the magical themes that proliferated in Mozart's wake.

The Laughter of Foxes

A Study of Ted Hughes *Liverpool University Press*

A literary figure often overshadowed by his famed wife, Sylvia Plath, and their troubled marriage, Ted Hughes was a brilliant poet in his own right who wrote some of the

most important British poetry of the twentieth century. The first in-depth study of Hughes's personal papers published after his death, *The Laughter of Foxes*, is here offered in a newly revised second edition. An intimate yet critical survey of Hughes's work, *The Laughter of Foxes* is penned by an acclaimed scholar and one of Hughes's closest friends. Keith Sagar probes all aspects of the poet's life and work, delving into the specifics of his life as revealed by his writings and correspondence. A wide array of topics—including the mythic imagination, the poetic relationship between Plath and Hughes, and a detailed analysis of Hughes's poem "A Dove Came"

through its evolving drafts—reveals fascinating new avenues of literary and biographical analysis in Hughes's work. Augmenting the rich text in this edition are excerpts of letters from Hughes to Sagar, a detailed chronology of Hughes's life by Ann Skea, and the first publication of the story "Crow." Sagar also revisits his original introduction in this new edition, expanding it with additional insights into Hughes's poetry as well as a detailed account of Hughes's version of Euripedes' *Alcestis*. A compelling study that the *Daily Telegraph* called "invaluable for anyone interested in Hughes' work," *The Laughter of Foxes* unearths the man behind the myth who struggled to

transform his
imaginative life from
pain into hope.

Beauty and the Beast *Lulu.com*

This is the first published version of Beauty and the Beast, written by the French author Gabrielle-Suzanne Barbot de Villeneuve in the mid-18th century and translated by James Robinson Planché. It is a novel-length story intended for adult readers, addressing the issues of the marriage system of the day in which women had no right to choose their husband or to refuse to marry. There is also a wealth of rich back story as to how the Prince became cursed and revelations about Beauty's parentage, which fail to appear in subsequent

versions of the now classic fairy tale.

Music Journal

Shrek the Musical (Songbook) *Hal*

Leonard Corporation (Piano/Vocal/Guitar Songbook). Features 18 piano/vocal selections from this Broadway hit that won both Tony and Drama Desk awards. Includes a plot synopsis, sensational color photos, and these tunes: The Ballad of Farquaad * Big Bright Beautiful World * Build a Wall * Don't Let Me Go * Donkey Pot Pie * Finale (This Is Our Story) * Freak Flag * I Know It's Today * I Think I Got You Beat * Make a Move * More to the Story * Morning Person * Story of My Life * This Is How a Dream Comes True *

Travel Song * What's Up, Duloc? * When Words Fail * Who I'd Be.

Theatre Arts

The Era Almanack

Beauty or Beast?

The Woman Warrior in the German Imagination from the Renaissance to the Present *OUP Oxford*

A regiment of women warriors strides across the battlefield of German culture - on the stage, in the opera house, on the page, and in paintings and prints. These warriors are re-imaginings by men of figures such as the Amazons, the Valkyries, and the biblical killer Judith. They are transgressive and therefore

frightening figures who leave their proper female sphere and have to be made safe by being killed, deflowered, or both. This has produced some compelling works of Western culture - Cranach's and Klimt's paintings of Judith, Schiller's Joan of Arc, Hebbel's Judith, Wagner's Brünnhilde, Fritz Lang's Brünhild. Nowadays, representations of the woman warrior are used as a way of thinking about the woman terrorist. Women writers only engage with these imaginings at the end of the 19th century, but from the late 18th century on they begin to imagine fictional cross-dressers going to war in a realistic setting and thus think the unthinkable. What

are the roots of these imaginings? And how are they related to Freud's ideas about women's sexuality?

France in the World

A New Global History *Other Press, LLC*

This dynamic collection presents a new way of writing national and global histories while developing our understanding of France in the world through short, provocative essays that range from prehistoric frescoes to Coco Chanel to the terrorist attacks of 2015. Bringing together an impressive group of established and up-and-coming historians, this bestselling history conceives of France not as a fixed, rooted

entity, but instead as a place and an idea in flux, moving beyond all borders and frontiers, shaped by exchanges and mixtures. Presented in chronological order from 34,000 BC to 2015, each chapter covers a significant year from its own particular angle--the marriage of a Viking leader to a Carolingian princess proposed by Charles the Fat in 882, the Persian embassy's reception at the court of Louis XIV in 1715, the Chilean coup d'état against President Salvador Allende in 1973 that mobilized a generation of French left-wing activists. *France in the World* combines the intellectual rigor of an academic work with the liveliness and readability of popular

history. With a brand-new preface aimed at an international audience, this English-language edition will be an essential resource for Francophiles and scholars alike.

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Frederick Shepherd Converse (1871-1940)

His Life and Music *Scarecrow Press*

Born into Boston wealth, Harvard educated, and German trained (composition), Converse was considered by many to be the most important composer in America just prior to World War I. Performances of his operas by the Metropolitan and Boston Opera

companies greatly stimulated acceptance of indigenous American opera.

Between Opera and Cinema *Routledge*

Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent-film era to today.

Musicians & Composers of the 20th Century: Paul Desmond-Joan Jett *Salem PressInc*

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in *Musicians and Composers of the 20th Century*. This five volume set offers

biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music, and everything in between.

The Hero Journey in Literature

Parables of Poesis

University Press of America

This book provides an overview of the hero journey theme in literature, from antiquity to the present, with a focus on the imagery of the rites of passage in human life (initiation at adolescence, mid-life, and death). This is the only book to focus on the major works of the literary tradition, detailing discussions of

the hero journey in major literary texts. Included are chapters on the literature of Antiquity (Sumerian, Egyptian, Biblical, Greek, and Roman), the Middle Ages (with emphasis on the Arthurian Romance), the Renaissance to the Enlightenment (Shakespeare, Milton, Marvell, Pope, Fielding, the Arabian Nights, and Alchemical Illustration), Romanticism and Naturalism (Coleridge, Selected Grimm's Tales, Brontë, Bierce, Whitman, Twain, Hawthorne, E.T.A. Hoffman, Rabindranath Tagore), and Modernism to Contemporary (Joyce, Gilman, Alifa Rifaat, Bellow, Lessing, Pynchon, Eudora Welty).

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Entries. Third Series

Operas in German

A Dictionary *Rowman & Littlefield*

With nearly three thousand new entries, the revised edition of *Operas in German: A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas' composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A-Z section. The

bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers, directors, and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of *Operas in German* provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for

continued study and enjoyment. As the most current encyclopedic collection of German opera from the seventeenth century through the twenty-first, *Operas in German* is an invaluable resource for opera historians, musicologists, performers, and opera lovers.

The Addams Family (Songbook)

Vocal Selections (Vocal Line with Piano

Accompaniment) *Hal Leonard Corporation* (Vocal Selections). Based on the macabre cartoon Charles Addams created in 1938 for *The New Yorker*, this Broadway musical was nominated for multiple awards in 2010, including two

Tony nods. Our songbook features vocal lines with piano accompaniment for 14 fantastic tunes by Andrew Lipka: The Addams Family Theme * Crazier Than You * Happy/Sad * In the Arms * Just Around the Corner * Let's Not Talk About Anything Else but Love * Live Before We Die * The Moon and Me * Morticia * One Normal Night * Pulled * Waiting * What If * When You're an Addams.

Beauty and the Beast *CreateSpace*

This version of the classic tale closely follows the original story written by Gabrielle-Suzanne Barbot de Villeneuve, revised and made popular by Madame Jeanne-Marie Leprince de Beaumont, a

governess and popular French novelist in the mid-1700s. In this charming libretto you will meet Belle and her fun-loving family, as well as the gentle spirit who not-so-gently influences the Beast's fate. Along with Belle, you will learn that true beauty is not just skin deep, but that it, compassion, and grace lie well below the surface where, if we would only wish hard enough, our fondest dreams can really come true. Share in this delightful musical adaptation the joys of finding love in the unexpected and daring to dream your dreams.

**Blumenfeld's
Dictionary of Musical
Theater**

**Opera, Operetta,
Musical Comedy Hal**

Leonard Corporation

Have you heard of the first American musical, "The Black Crook", which opened in 1866 and had fifteen revivals? Its chorus of ladies in pink tights was a sensation! Do you know Oscar Straus' hilarious parody of Wagner's Ring cycle, "Die lustigen Nibelungen" ("The Merry Nibelungs")? Do you know who the Ricci brothers, the Piccinni family, Edmond Audran, David Braham, or Francois-Joseph Gossec were? Look them up in this remarkable, thoroughly researched, lively book. Packed with nuggets of useful and fascinating information, with nearly 1,800 entries, this is a must-have research tool and handy reference for

the theater and music lover, student, teacher, professional singer, director, and producer. Meant as a supplement and companion to Blumenfeld's

"Dictionary of Acting and Show Business" (Limelight, 2009), this unique dictionary is chock-full of information about all the various genres of musical theater; thumbnail plot summaries of many well-known and some more obscure works; thumbnail biographies of composers and writers; and, dance, theatrical, and music terminology. Historical terms and foreign terms (with pronunciations) are included, along with information on available recordings of many obscure pieces. Convenient lists of the

works of Verdi, Puccini, Wagner, Gilbert and Sullivan, Sondheim, Rodgers and Hammerstein, and many others are provided.

Dramas and Works Prepared for Oral Delivery

Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston

Operas of the 20th Century

(scores, Study Scores, Piano Vocal Scores and Librettos)

The Secret Garden *BoD - Books on Demand*

Reproduction of the original: The Secret Garden by Frances

Hodgson Burnett

The Singer's Musical Theatre Anthology - Teen's Edition

Soprano Book Only

Hal Leonard Corporation

(Vocal Collection). Songs particularly suitable for and appealing to young voices selected from 5 volumes of The Singer's Musical Theatre Anthology, plus additional songs for teens from stage, film and television musicals.

Beauty and the Beast Sheet Music

Hal Leonard Corporation

(Piano Vocal). This sheet music features an arrangement for piano and voice with guitar chord frames, with the melody

presented in the right hand of the piano part, as well as in the vocal line.

The Encyclopedia of Fantasy *Macmillan*

Contains more than four thousand entries touching on all aspects of fantasy literature, movies, and art

The Little Tycoon: the 1886 American Operetta

Complete Libretto *Createspace*

Independent Pub

Considered the first successful American operetta influenced by Gilbert and Sullivan, "The Little Tycoon" is one of the lost gems of the American musical theatre. It also ranks as one of the first American musicals to have the book, lyrics and music all produced

by the same person. Written three years before "The Mikado," the plot revolves around Alvin, a young man, who pretends to be a Japanese nobleman in order to impress the father of his dream girl. After its Broadway engagement in 1886, where its run was extended by popular demand, the operetta went on to be produced across the country with over 2,000 performances and continued to be produced into the 20th century.

Painting the Cannon's Roar

Music, the Visual Arts and the Rise of an Attentive Public in the Age of Haydn *Routledge*

From c.1750 to c.1810 the paths of music

history and the history of painting converged with lasting consequences. The publication of Newton's *Opticks* at the start of the eighteenth century gave a 'scientific' basis to the analogy between sight and sound, allowing music and the visual arts to be defined more closely in relation to one another. This was also a period which witnessed the emergence of a larger and increasingly receptive audience for both music and the visual arts - an audience which potentially included all social strata. The development of this growing public and the commercial potential that it signified meant that for the first time it became possible for a contemporary artist to

enjoy an international reputation. Nowhere is this better illustrated than in the career of Joseph Haydn. Although this phenomenon defies conventional modes of study, the book shows how musical pictorialism became a major creative force in popular culture. Haydn, the most popular living cultural personality of the period, proved to be the key figure in advancing the new relationship. The connections between the composer and his audiences and leading contemporary artists (including Tiepolo, Mengs, Kauffman, Goya, David, Messerschmidt, Louthembourg, Canova, Copley, Fuseli, Reynolds, Gillray and West) are examined here for the first time.

By the early nineteenth century, populism was beginning to be regarded with scepticism and disdain. Mozart was the modern Raphael, Beethoven the modern Michelangelo. Haydn, however, had no clear parallel in the accepted canon of Renaissance art. Yet his recognition that ordinary people had a desire to experience simultaneous aural and visual stimulation was not altogether lost, finding future exponents in Wagner and later still in the cinematic arts.

Women Writers Dramatized

**A Calendar of
Performances from
Narrative Works
Published in English
to 1900** A&C Black

This volume, arranged alphabetically by original author, provides basic information about stage and screen productions based upon the novels of 40 women writers before 1900. Each entry includes the novel and its publication date, the published texts or dramatizations based upon the book, and the performances of the piece in live theater and film versions, including the location, dates, and playwright or screenwriter (if there was one). For some of the performances the author includes a brief annotation listing the actors and describing the production.

Script Analysis for Actors, Directors, and Designers CRC

Press

Script Analysis for Actors, Directors, and Designers applies directly to the experience of theatrical production. You will immediately be able to incorporate the concepts and processes you learn into both your practical and creative work. Whether you are an actor, a director, or a designer, you will benefit from clear and comprehensive examples, end-of-chapter questions, and summaries meant to stimulate their creative process as they engage in production work. Based on the premise that plays should be objects of study in and of themselves, Script Analysis for Actors, Directors, and Designers teaches an

established system of classifications that examines the written part of a play. This fourth edition will include in-depth analysis of unconventional plays, which are more frequent on amateur and professional

stages. These plays present unique analytical challenges that the author teaches you the unusual ways in which the subject matter operates in unconventional plays.

**The Era Almanack,
Dramatic & Musical**