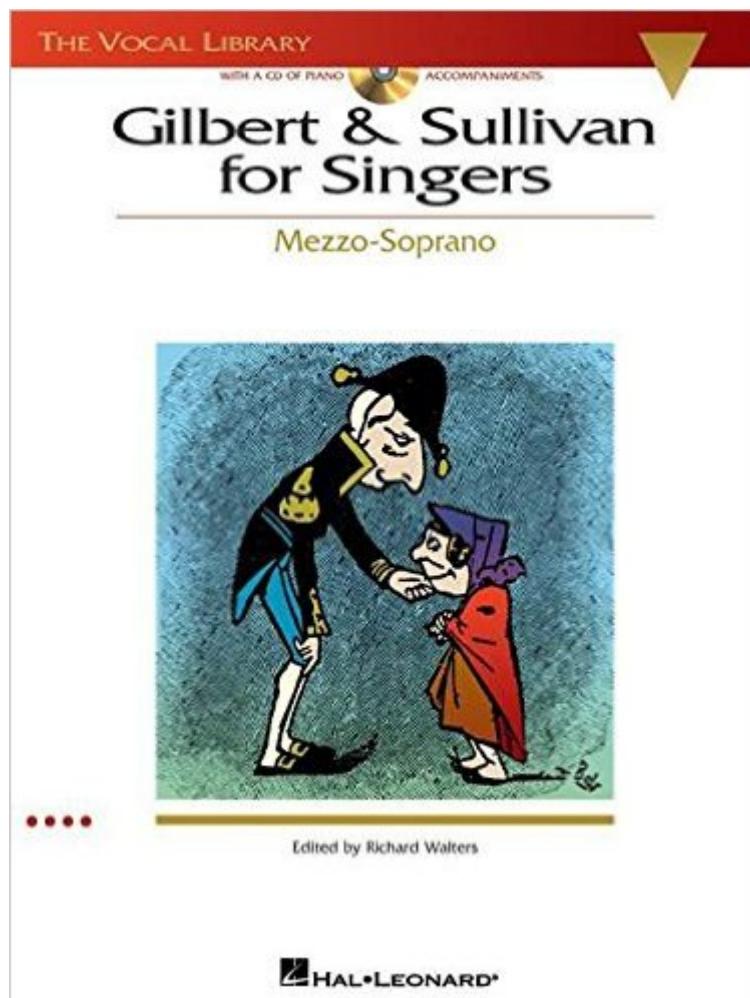


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GILBERT & SULLIVAN FOR SINGERS MEZZO-SOPRANO BK/CD THE VOCAL LIBRARY



Synopsis

(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. There are 15-17 songs per volume, with the most famous excerpts being peppered by beautiful, less known choices. The edition includes notes about the plot context of each selection. The piano accompaniments on the companion CDs were recorded by Laura Ward. Includes songs and arias from The Gondoliers, The Grand Duke, Iolanthe, HMS Pinafore, The Mikado, Patience, The Pirates of Penzance, Princess Ida, Ruddigore, The Sorcerer, Utopia Unlimited, The Yeomen of the Guard .

Book Information

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Customer Reviews

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 G&S 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 G&S 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!

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