

The Great Gatsby Opera Libretto Paperback

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vocal score

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 sparkingly witty lyrics by murray horwitz

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 1920s 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

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

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 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

the essays collected here raise a simple but rarely asked question just what exactly is voice from this founding question many others proliferate is voice an animal category as aristotle thought or is it distinctively human is it essentially related to language to music to song and singing is it a mark of presence or of absence is it a kind of object how is our sense of voice affected by the development of recording technology the authors in this volume approach such questions primarily by turning away from a general idea of voice and instead investigating what can be learned by attending to the qualities and acts of particular voices the range is wide from poe's leigeia to woolf's the waves from jussi björling to waltraud meier from song to oratorio to opera and beyond throughout consistent with the volume's origin in papers delivered at the eighth biennial meeting of the international association for word and music studies the role of voice in joining or separating words and music is paramount these studies address key topics in musicology literary criticism philosophy aesthetics and performance studies and will also appeal to practicing musicians

this work includes entries for 1 153 first performances of operas from europe the u s latin america and russia entries offer details about key persons arias other significant performances interesting facts and date and location of each premiere there is a biographical dictionary with 1 288 entries on historical and modern operatic singers

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 u s 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

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 1 800 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

follows the adventures of jay gatsby as he tries to win back the woman he loved and lost

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