

Making of an opera - Don Giovanni at Glyndebourne

Atheneum - The making of an opera : Don Giovanni at Glyndebourne / John Higgins ; with special photography by R...

Description: -

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Reference

General

Denmark -- Church history.

Society of Friends -- Denmark.

New York (State) -- Genealogy.

Pennsylvania -- Genealogy.

Frontier and pioneer life -- New York (State)

Frontier and pioneer life -- Pennsylvania.

Coolbaugh, William, b. 1757 -- Family.

Coolbaugh family.

Mystery/Suspense

Fiction - Mystery/ Detective

Fiction

Fiction / Mystery & Detective / Police Procedural

Mystery & Detective - Police Procedural

Crime & mystery

Opera -- Production and direction.

Mozart, Wolfgang Amadeus, 1756-1791.making of an opera - Don

Giovanni at Glyndebourne

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Notes: Includes index.

This edition was published in 1978



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Tags: #Glyndebourne's #Don #Giovanni,
#the #war #of #the #critics

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The series will continue with on Sunday 7 June. The music has irresistible onward force, the progression of scenes should be linear: we are for the most part in that indeterminate space between buildings, between rooms, as the Don heads on breathlessly towards his doom.

Glyndebourne

Very minimal wear and tear.

Introducing... Don Giovanni

By making Giovanni a reckless young mafia Don, Kent gives him an accurate setting for the clashes of sex and prudishness, law and licentiousness. Previous owner's name penned on FEP. Mozart's music hurdles to and fro across two centuries, the baroque 18th century and the disorientating romantic depths of the 19th; the characters are either stock Leporello the comic sidekick, Anna the wronged virgin or so subtle that they need redefining for every staging and every time Elvira, and the lothario Don Giovanni himself.

Don Giovanni review

But as the overwhelming theatrical experience that Don Giovanni ought to be, it is lacking. With one of three very fine baritone voices on stage, and such a winning physical lankiness, Crossley-Mercer is also an amusing comic actor whose UK debut surely heralds a lot of love from British audiences.

The making of an opera: Don Giovanni at Glyndebourne by Higgins, John: Very Good Soft cover (1978) 1st Edition.

Anyone who has heard Royal elsewhere will know that she can both act and sing much better than this, so the verdict must simply be that she was badly miscast in the role. Pages are clean; all text and images are clear.

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And there perhaps is a clue as to why, as a whole, his performance as the Don makes less of an impression than that of many a less gifted singer I have seen in the role - Finley is perhaps too nice, too mellifluous, too much in control of his material. For much of the evening, she simply looked and sounded tentative. The making of an opera : Don Giovanni at Glyndebourne.

Don Giovanni review

As for the cast; their voices were incredibly polished — as I mentioned before I was particularly impressed by Albina Shagimuratova who sang the role of Donna Anna, but Lucas Meachem in the role of Don Giovanni should also receive a mention.

Strindberg's Daughter: Opera: Don Giovanni at Glyndebourne

As Donna Anna, the initial object of Don Giovanni's lust and one of the instruments of his eventual damnation, Anna Samuil gave a well-characterized performance without ever - quite - hitting the vocal heights. However, there was a little mishap with Englishman's slightly tight dinner suit trousers - he's had the same suit for a few years now - but less said about that the better.

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