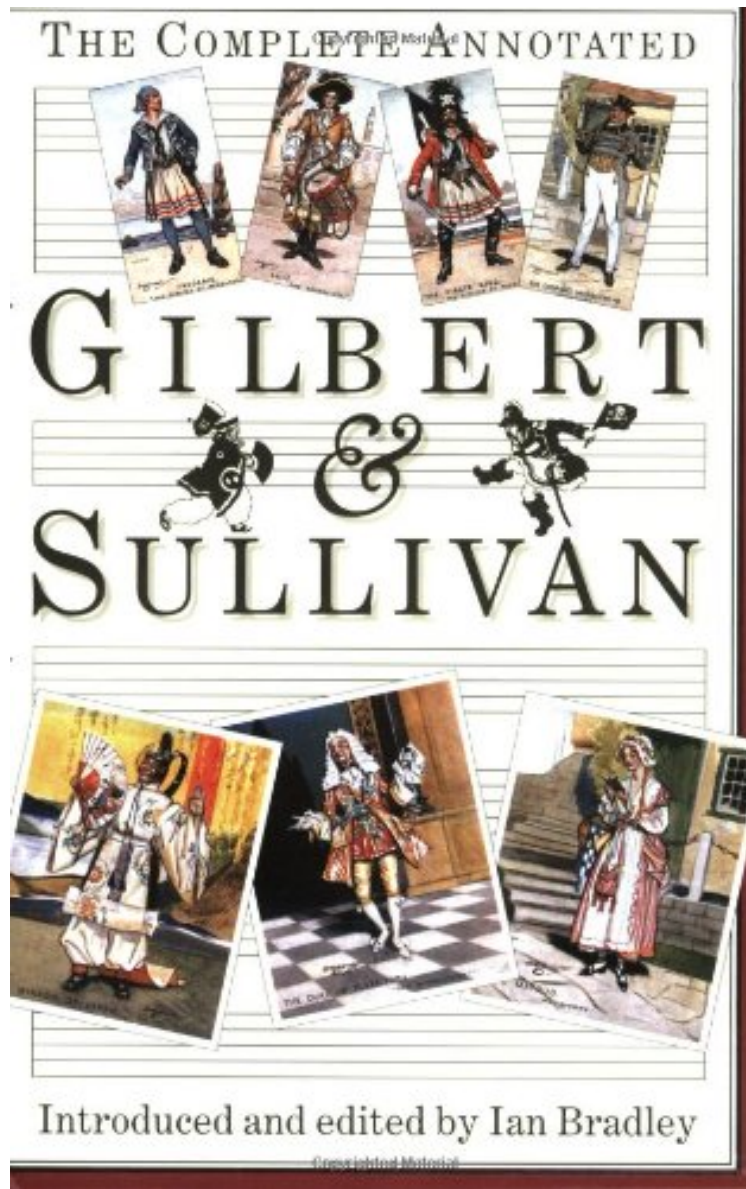


The Complete Annotated Gilbert Sullivan

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From Oxford University Press : The Complete Annotated Gilbert Sullivan before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Complete Annotated Gilbert Sullivan:

0 of 0 people found the following review helpful. Vast treasure--and not just for GS loonies. By 3rd Day BelieverOMG, this book is vast, and a treasure trove for anybody interested in the period. I was a little stunned when it arrived. It is huge, with the text on one side and commentary on the other, "en face" as we intellectual folk say. In the

introductions Sullivan comes through as a cool dude. I really liked it that when he finished frantically reworking *Pirates of Penzance* after losing the original music en route here to the USA, he was very pleased with the outcome; in a letter home to Mom he judged *Pirates* "tunier" than anything he had written before. "Tunier" is not what Puccini would have said of *La Bohème*--or would he? 0 of 0 people found the following review helpful. The perfect gift for the G S fanatic By George Goldberg Ok, full disclosure: I am a G S fanatic, have been since I played Ralph Rackstraw in *Pinafore* in the 8th grade, and produced (directed, accompanied) *Pirates* and *Mikado* in summer camps, and sang a super potpourri from *Mikado* in the New York All-City High School Chorus 60 years ago. All the librettos are here with useful annotations, especially for Americans for whom many of the references draw a blank - Gilbert's references to topical events and contemporary persons, and words which were sometimes rare even then, and Sullivan's to Handel, Verdi, c. There is also much material on the development of the operettas, different versions, the inspiration for a song. Finally, it's helpful in catching all the words of the patter songs which rattle along sometimes faster than one can hear. It's all wonderful stuff and makes one year for a counterpart to satirize today's Washington circus. 0 of 0 people found the following review helpful. Hey, a review with no GS puns or allusions! By Scobes Bradley's annotations contain lots of historical material on variations to the currently published libretti, and these can be useful, but I find myself wishing that there were more entries on archaic or unusual words that Gilbert used and what they would have meant to a Victorian audience. There are plenty of such notes already, but there's still a lot they don't cover. That would mean a much larger volume, of course, and the combined annotated edition is already pretty bulky. Maybe new editions of each operetta with more detail is the solution, but is there a market?

The comic operas of Gilbert and Sullivan are a performing arts phenomenon. Wildly popular when first produced, they are if anything even more popular today. The Complete Annotated Gilbert Sullivan provides the complete text of all thirteen of the Gilbert and Sullivan operas still being performed today, including *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado*. Each work is thoroughly annotated, with the text, including stage directions, given on the right-hand page, and the notes on the left. The annotations provide a wealth of information--everything from the identity of real-life people mentioned in the opera, to clear explanations of obscure words and phrases (such as legal terms) and other literary references, to comments from first-night critics, and much more. In addition, Bradley has written a marvelously informative introduction to the book as well as superb introductions to each piece, describing the genesis of the work, its performance history, and other fascinating tidbits. A goldmine of information, *The Complete Annotated Gilbert Sullivan* will delight the hearts of Savoyards everywhere.

.com Gilbert and Sullivan, librettist and composer, were classically Victorian gentlemen whose comic operas for the Savoy Theater under impresario Richard D'Oyly Carte have endured down to the present day despite the disappearance of the British imperial world which they lampooned. Theirs was a happy combination of Sullivan's cheerily catchy tunes and Gilbert's witty lyrics which captured the comedy of universal human nature. Ian Bradley, annotator of an earlier Gilbert and Sullivan collection, completes and updates the record with the inclusion here of the last collaborations of the two, and new introductions to the operettas that reflect modern interpretations. From Library Journal Lovers of Gilbert and Sullivan will be in heaven with the publication of these two books, which nicely complement each other. Stedman (English, Roosevelt Univ., Chicago) offers an outstanding study of this playwright and his often overlooked works, with much of its value deriving from its study of Gilbert without Sullivan. The author is a recognized expert on Gilbert as well as the Victorian time period, and she shows him to be a complex and interesting man who often found himself at odds with his time. Stedman highlights his contribution to Victorian theater as a forerunner of Wilde and Shaw. She also exposes some of the myths about Gilbert (and his relationship with Sullivan) that have been perpetrated by earlier writers. The index and bibliography are excellent. The annotated collection serves a dual purpose: Readers can now sing along with any Gilbert and Sullivan song and know all the words, and they will understand everything the song was meant to convey. This volume combines two previously published paperbacks from Penguin and adds the libretti to *The Grand Duke* and *Utopia Limited*. All notes are on the left page, and the actual song texts (complete with stage directions) are on the facing right page. There are also new introductions to each opera, a new introduction to the volume, and corrections to the original text. Print and text layout are very good. Both titles are recommended for public and academic libraries, as well as libraries with theater holdings. Susan L. Peters, Emory Univ., Atlanta, Ga. Copyright 1996 Reed Business Information, Inc. ` from previous edition Just when you thought you knew everything there was to know about GandS here comes another ` book with even more information to swell the cards of Trivial Pursuit. 'Musical Opinion 27/01/1997' Each left-handed page of these beautifully printed 1197 contains Bradley's assiduous annotations and commentaries... a treasure-trove, absorbing even for the G and S non-devotee. 'Christopher Morley, Birmingham Post 27/01/1997' I found *The Complete Annotated Gilbert and Sullivan* ...curiously absorbing, and certainly a book I will be dipping into for a quick bite of wit and satire. The collection has been superbly edited by Ian Bradley with a succinct but informative introduction to each opera and copiously detailed notes explaining away the wildest fancies of Gilbert's wide-ranging

erudition. The approach is scholarly without being heavy-going. 'Ashutosh Khandekar, Classical Music 27/01/1997