

The Telephone: Vocal Score

From G. Schirmer

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#980283 in Books G. Schirmer 1986-11-01 1986-11-01 Original language: English PDF # 1 10.50 x .16 x 6.75l, .0 #File Name: 079355370956 pages Vocal Score (Menotti) 0793553709ED1910 French/English | File size: 68.Mb

From G. Schirmer : The Telephone: Vocal Score before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Telephone: Vocal Score:

1 of 1 people found the following review helpful. Telephone opera By Lisa M Lowry I bought this book with the idea

that it would come quickly, and it took weeks to come - I don't know why, if it wasn't in stock or what, but I wish that would have been indicated online. So, after a couple of weeks of waiting, I bought a second hand book online (unless I'm mixing these two up) that came quickly even though I ordered it much later). I was unhappy that during the online purchase, the indication was it would come in 3-5 days, and in fact it took weeks. I only gave it 5 stars because the product itself is good. 0 of 0 people found the following review helpful. Love it. By Sandra Benedict Just what I needed and wanted. Very clear print. Needed 2 copies. One for me and the other for the pianist the price was just right. 1 of 2 people found the following review helpful. Insulting to my intelligence, completely lacking in redeeming qualities. By Hugh Jass This is the worst opera I've ever seen or been in. And keep in mind when I say this that I've seen *Maskerade* by Carl Nielsen and been in a production of *Our Town* by Ned Rorem. If you've watched a lot of *I Love Lucy*, you'll know that some episodes are really smart and funny and some are lame, formulaic, and sexist. You know the ones, where it's all just Ricky complaining about how Lucy is spending all his money on hats and won't cook her a good dinner in return? This is the operatic version of that, except without the humor and with worse music. The plot revolves around a woman who won't stop talking on the phone. Get it? Because women love to talk? And they never shut up? Because they're stupid! I mean, why won't they just make me dinner and clean the apartment without saying a word like they were meant to? Also, telephones are newfangled technology that is killing face to face conversation. That's why women are attracted to it with their inferior intellect. Clearly it's a case of penis envy, they're being hysterical. Seriously, that's the entirety of the opera. A guy tries to talk to his girlfriend, and she's like, "omg, let me talk to Pamela! I gotta use my phone!" That's the only "joke" in the entire opera, and the opera is 25 minutes long. That's 25 minutes you'll never get back. You could have spent that 25 minutes making a batch of chicken salad, or sawing off your leg with a rusty steak knife, or folding your laundry, and all of those would enrich your life more than this opera. You know, there are no shortage of sexist operas. *Così fan tutte* is horribly sexist, but it at least had good music written by a competent composer capable of writing music that creates a more pleasurable experience than eating my dad's attempt at making Fajitas. This music, however, was written by Gian Carlo Menotti, who is famous for writing libretti in English and music that exists. I am being generous in describing his output that way, because those are the closest thing to positive qualities that any of his output has. His most popular opera is about a disabled boy who learns to walk through Christmas magic and then has a heartfelt moment where his mom tells him to clean his ears. And this opera is worse than that one. His music is conservative, which is not inherently bad, but his music is also bad. At the very least, it is not good. It merely exists. It adds nothing. If his libretto were in fact good, and the music did not detract from it, I could see it working. But it doesn't, because neither part is good. The truth is, there are three reasons that anyone ever does this opera. First, it has very low personnel demands, so small companies and schools can put it on easily. Second, it's in English, so it comes off as less pretentious to people who think that foreign languages are pretentious. Third, the music is tonal and doesn't challenge the listener. All these come together to create something that appeals to nobody. The people who would be turned off by foreign languages will still be turned off by the classical music. The people who won't be turned off by the classical style but hate new music will still prefer Verdi and Mozart. And the people who like new music will hate this because it's conservative and boring. And if anyone actually likes the music, they'll hate the terrible libretto which is bad. To me it reeks of pandering. And any slight advantage it once had in creating a modern relatable story is now gone because the story is so dated now. It's full of old-timey sexism and fear of technology which was new at the time and is now outdated. Don't put on a production of this opera. And if you came to the comments to see if the edition itself had any problems, it's fine. Also, it's the only edition available.

(Vocal Score). French/English.