



# PONSELLE A SINGER'S LIFE

BY ROSA PONSELLE  
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FOREWORD BY LUCIANO PAVAROTTI

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**Caryn Hannan**



## **Ponselle A Singers Life:**

**Ponselle, a Singer's Life** Rosa Ponselle, James A. Drake, 1982      **Women in Music** Karin Pendle, Melinda Boyd, 2012-07-26 Women in Music A Research and Information Guide is an annotated bibliography emerging from more than twenty five years of feminist scholarship on music This book testifies to the great variety of subjects and approaches represented in over two decades of published writings on women their work and the important roles that feminist outlooks have played in formerly male oriented academic scholarship or journalistic musings on women and music      **Notable American Women** Susan Ware, 2004 This latest volume brings the project up to date with entries on almost 500 women whose death dates fall between 1976 and 1999 You will find here stars of the golden ages of radio film dance and television scientists and scholars civil rights activists and religious leaders Native American craftspeople and world renowned artists For each subject the volume offers a biographical essay by a distinguished authority that integrates the woman s personal life with her professional achievements set in the context of larger historical developments      *The Divine Claudia* Dan H. Marek, 2021-12-12 Muzio was a case apart you cannot classify her for in the end you have been so emotionally destroyed by her performance you did not even know anymore what kind of instrument she had So spoke Lucrezia Bori the beloved soprano of the Metropolitan Opera Bori was echoing the opinion of many of Claudia Muzio s contemporaries and successors such as Eva Turner Rosa Ponselle and Mafalda Favero who wrote Actually she Favero admitted with her total candor it took me a long time to find my own interpretation La traviata for I was haunted by Claudia Muzio in this role When she sang it at the Colon in Buenos Aires in 1933 I went to each rehearsal worshiping her and it took a superhuman effort for me to finally obtain my personal approach I recall a performance of Muzio s in Refice s Cecilia an opera she created in Rome in 1934 which deals with the saint s martyrdom She was so sublime in it that I went backstage to express my admiration at the end and impulsively dropped to my knees Now really my child she said with those sad eyes which haunted me What are you doing Her Norma was also an unforgettable creation She had the quality I consider so essential in an artist to make the public suffer along with her Sometimes we hear artists described as She was born a hundred years too late but Claudia Muzio was born too soon She was a great singing actress whose stage portrayals produced the hysterical kinds of responses cited above Most reviews mention her stage work first not failing to praise her singing It is from her late recordings from 1934 35 when she was ill that she is remembered today Muzio had a distinctive vocal timbre and an unparalleled command of dynamics and phrasing that once heard is never forgotten Indeed she was called La Unica in South America where she was the Teatro Col n s brightest star for fifteen years Muzio made her debut as the first Italian Tosca at the Metropolitan Opera in 1916 at the age of 26 with Enrico Caruso and Antonio Scotti She went on to sing with all the great artists of her time in a world wide career of over twenty five years Claudia Muzio sang over a thousand performances of major dramatic operatic repertory including 131 Aidas 146 Traviatas 81 Trovatores and 129 Toscas This figure does not include concerts and by all accounts Claudia

Muzio was also a great recitalist *Congressional Record* United States. Congress,1995 **The Callas Imprint: A Centennial Biography** Sophia Lambton,2023-12-02 2024 ARSC Awards Winner Best Historical Research in Recorded Classical Music Coating opera's roles in opulence Maria Callas 1923-1977 is a lyrical enigma Seductress villainess and victor queen and crouching slave she is a gallery of guises instrumentalists would kill to engineer made by a single voice But while her craftsmanship has stood the test of time Callas' image has contested defamation at the hands of saboteurs of beauty Twelve years in the making this voluminous labour of love explores the singer with the reverence she dealt her heroines The Callas Imprint A Centennial Biography reaps never before seen correspondence and archival documents worldwide to illustrate the complex of their multi-faceted creator closing in on her self-contradictions self-descriptions attitudes and habits with empathic scrutiny It swivels readers through the singer's on and offstage scenes and flux of fears and dreams the double life of all performers In its unveiling of the everyday it rolls a vivid film reel starring friends and foes and nobodies vignettes that make up life It's verity It's meritable storytelling Not unlike the Callas art **The Cambridge Companion to Opera Studies** Nicholas Till,2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline **Prima Donna** Rupert Christiansen,1986 Overzicht van leven en werk van gevierde operazangeressen uit de laatste driehonderd jaar **Opera Anecdotes** Ethan Mordden,1988 From backstage squabbles and box office chicanery to the gallantry and glory of creation this book of stories unveils a delightful panorama of opera lore An opera lover's handbook that should always be near at hand Schuyler G Chapin Columbia University [Book Review Digest](#) ,1923 **The Assoluta Voice in Opera, 1797-1847** Geoffrey S. Riggs,2003 It is unusual for styles in opera to carry over from one era into another It would be even more unusual for one era's characteristics to linger two generations into the next Yet this is precisely what happened during the first half of the nineteenth century when the intricacies of the fleet bel canto style were combined with the Romantic era's heroic declamation and formidable orchestral emphasis resulting in the creation of the assoluta voice This work traces the emergence of the impressive vocal writing that resulted from the marriage of the bel canto and Romantic eras It also covers the uniquely versatile divas who were given the opportunities to make their mark on opera from the time of Cherubini to that of a young Verdi Here both the wide-ranging vocalism in the scores themselves and the artists capable of performing this style are referred to as assoluta Chapters consider Luigi Cherubini's Medee Gioacchino Rossini's Armida Carl Maria von Weber's Oberon Gaetano Donizetti's Anna Bolena Vincenzo Bellini's Norma Donizetti's Gemma di Vergy and Roberto Devereux the time of transition in the late 1800s and early 1900s and Giuseppe Verdi's Nabucco and Macbeth *The Encyclopedia of Vaudeville* Anthony Slide,2012-03-12 The Encyclopedia of Vaudeville provides a unique record of what was once America's preeminent form of popular entertainment from the late 1800s through the early 1930s It includes entries not only on the entertainers themselves but also on those who worked behind the scenes the theatres genres and historical terms Entries on individual vaudevillians include biographical

information samplings of routines and often commentary by the performers Many former vaudevillians were interviewed for the book including Milton Berle Block and Sully Kitty Doner Fifi D Orsay Nick Lucas Ken Murray Fayard Nicholas Olga Petrova Rose Marie Arthur Tracy and Rudy Vallee Where appropriate entries also include bibliographies The volume concludes with a guide to vaudeville resources and a general bibliography Aside from its reference value with its more than five hundred entries The Encyclopedia of Vaudeville discusses the careers of the famous and the forgotten Many of the vaudevillians here including Jack Benny George Burns and Gracie Allen Jimmy Durante W C Fields Bert Lahr and Mae West are familiar names today thanks to their continuing careers on screen At the same time and given equal coverage are forgotten acts legendary female impersonators Bert Savoy and Jay Brennan the vulgar Eva Tanguay with her billing as The I Don t Care Girl male impersonator Kitty Doner and a host of freak acts     Singers of the Century J. B. Steane,1996 In his previous books about singers John Steane has taken for his subject the art of singing as heard on records The Grand Tradition and in the flesh in opera houses and concert halls Voices Singers and Critics Here in Singers of the Century he turns to the singers themselves seeing how their art develops with the opportunities of their professional lives with chance and design playing their part and all likely to be at the mercy of some quirk of taste or character Each study is a carefully worked vignette and the book is illustrated throughout with photographs and memorabilia many never before published Singers of the Century will appeal to all those with a love of singing and of music writing at its best     The Singing Voice Robert Rushmore,1984     **John Charles Thomas** Michael J. Maher,2015-01-24 Buoyant irrepressible and hot tempered John Charles Thomas captivated audiences worldwide with his incredible voice The son of a minister he studied voice at the Peabody Conservatory under the tutelage of Adelin Fermin one of the few voice teachers in America capable of training Thomas in the French operatic style By 1915 Thomas had become a leading performer on Broadway and ten years later had embarked on a trans Atlantic career in opera and concerts At the height of his popularity from 1934 through 1946 he was a popular star of radio phonographs and the Metropolitan Opera a favorite of both popular and classical audiences His decision to leave opera and focus on his radio career during the Second World War cost him his reputation as a serious artist The singer who introduced Home on the Range and launched many other American standards has been largely forgotten today This thorough biography details Thomas s life and career Beginning with his school days at the Peabody it traces his Broadway career as the star of Step This Way and Maytime and his highly successful career as a concert recording and opera star Appendices provide a discography of his recordings a list of operatic appearances in Brussels and the United States and the songs he performed on radio broadcasts from 1934 to 1948     **The Romantic World of Music** William Armstrong,1922     **Connecticut Biographical Dictionary** Caryn Hannan,2008-01-01 CONNECTICUT BIOGRAPHICAL DICTIONARY is the definitive biographical reference work on people that have contributed to the history of Connecticut The entries were chosen from various vocations Activists artists authors athletes educators business leaders entertainers historians inventors

journalists military figures musicians politicians philanthropists religious leaders and many other vocations The Place Index will make it easy to research people from any place in Connecticut The editorial content of the work is well balanced over all time periods as well as gender and political affiliations The work contains historical and contemporary figures Minority studies are of special interest in schools today February is Black History Month and November is National American Indian Heritage Month Biographies on Native Americans and African Americans are included in this reference work for research on minority studies March is National Women s History Month and CONNECTICUT BIOGRAPHICAL DICTIONARY includes biographies on hundreds of women from various vocations ethnicity and time periods This unique reference work contains hundreds of biographies along with illustrations CONNECTICUT BIOGRAPHICAL DICTIONARY will be used year round in the various studies on Connecticut history Black history American Indian history and Women s history **AB Bookman's Weekly** ,1993 *Great Singers on Great Singing* Jerome Hines,1982 Top opera stars discuss their careers and the technical aspects of singing including breath control posture and placement **"O ma Carmen"** Victoria Etnier Villamil,2017-06-19 Qu est ce que c est What is it mezzo soprano Celestine Galli Marie asked when offered the title role in the 1875 premier of Bizet s new opera Carmen She was only the first in a long line of performers to ask In the 140 years since each singer has crafted her own portrayal of the inscrutable Gypsy The famous soprano Geraldine Farrar wrote Each one of us probably sees something that the others have not seen or thinks she does and that something is her individual Carmen This book explores the history of operatic portrayals of Bizet s elusive enchantress tracing the development of vocal and dramatic interpretations from generation to generation around the globe

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