

Ballad X Opera 4

A Knight at the Opera examines the remarkable and unknown role that the medieval legend (and Wagner opera) Tannhuser played in Jewish cultural life in the nineteenth and early twentieth centuries. The book analyzes how three of the greatest Jewish thinkers of that era, Heinrich Heine, Theodor Herzl, and I. L. Peretz, used this central myth of Germany to strengthen Jewish culture and to attack anti-Semitism. Readers will see how Tannhuser evolves from a medieval knight to Peretz's pious Jewish scholar in the Land of Israel. The book also discusses how the founder of Zionism, Theodor Herzl, was so inspired by Wagner's opera that he wrote *The Jewish State* while attending performances of it. *A Knight at the Opera* uses Tannhuser as a way to examine the changing relationship between Jews and the broader world during the advent of the modern era, and to question if any art, even that of a prominent anti-Semite, should be considered taboo.

The medieval Scandinavian ballads in this collection tell stories of champions and fighters, vikings, and trolls, drawing on Norse mythology and heroic legend. There are riddles, and there are appearances from Thor, Loki, Sigurd, and other figures from the myths of the Edda and from history. Narrative ballads were part of an oral folk music tradition in Scandinavia, and were first written down around 1600, although the ballads themselves are older. These new English verse translations are mainly based on Swedish tradition. The hero Widrik Waylandsson comes face to face with a troll in the forest. Thor resorts to cross-dressing in a bid to recover his stolen hammer. The daughter of a King of Sweden is abducted from a convent in the Swedish countryside. A young fighter has to show off his prowess in skiing and shooting for King Harald Hardrada. And more...

From award-winning Norwegian author Arne Svingen comes “an uplifting coming-of-age story” (*The Wall Street Journal*) about a relentlessly positive teenager who uses his love of opera to cope with his less-than-perfect home life. Bart is an eternal optimist. At thirteen years old, he’s had a hard life. But Bart knows that things won’t get any better if you have a negative attitude. His mother has pushed him into boxing lessons so that Bart can protect himself, but Bart already has defense mechanisms: he is relentlessly positive...and he loves opera. Listening to—and singing—opera is Bart’s greatest escape, but he’s too shy to share this with anyone. Then popular Ada befriends him and encourages him to perform at the school talent show. Ada can’t keep a secret to save her life, but Bart bonds with her anyway, and her openness helps him realize that his troubles are not burdens that he must bear alone. *The Ballad of a Broken Nose* is a sweet story about bravery, fear, bullying, sports, and music. But most of all it is about the important days of your life, days when everything seems to happen at once and nothing will ever be the same again.

Born into a poor Virginian family, John Treville Latouche (1914-56), in his short life, made a profound mark on America's musical theater as a lyricist, book writer, and librettist. The wit and skill of his lyrics elicited comparisons with the likes of Ira Gershwin, Lorenz Hart, and Cole Porter, but he had too, noted Stephen Sondheim, "a large vision of what musical theater could be," and he proved especially venturesome in helping to develop a lyric theater that innovatively combined music, word, dance, and costume and set design. Many of his pieces, even if not commonly known today, remain high points in the history of American musical theater. "A great American genius" in the words of Duke Ellington, Latouche initially came to wide public attention in his early twenties with his cantata for soloist and chorus, *Ballad for Americans* (1939), with music by Earl Robinson—a work that swept the nation during the Second World War. Other milestones in his career included the all-black musical fable, *Cabin in the Sky* (1940), with Vernon Duke; an interracial updating of John Gay's classic, *The Beggar's Opera*, as *Beggar's Holiday* (1946), with Duke Ellington; two acclaimed Broadway operas with Jerome Moross: *Ballet Ballads* (1948) and *The Golden Apple* (1954); one of the most enduring operas in the American canon, *The Ballad of Baby Doe* (1956), with Douglas Moore; and the operetta *Candide* (1956), with Leonard Bernstein and Lillian Hellman. Extremely versatile, he also wrote cabaret songs, participated in documentary and avant-garde film, translated poetry, adapted plays, and much else. Meanwhile, as one of Manhattan's most celebrated raconteurs and hosts, he developed a wide range of friends in the arts, including, to name only a few, Paul and Jane Bowles (whom he introduced to each other), Yul Brynner, John Cage, Jack Kerouac, Frederick Kiesler, Carson McCullers, Frank O'Hara, Dawn Powell, Ned Rorem, Virgil Thomson, Gore Vidal, and Tennessee Williams—a dazzling constellation of diverse artists working in sundry fields, all attracted to Latouche's brilliance and joie de vivre, not to mention his support for their work. This book draws widely on archival collections both at home and abroad, including Latouche's diaries and the papers of Bernstein, Ellington, Moore, Moross, and many others, to tell for the first time, the story of this fascinating man and his work.

Ballad Of A Bad Bitch

Library of Congress Subject Headings

Bloody Mary, Vol. 5

Confessions of the Fox

Scandinavian Folk Ballads

With an Air Debonair

A New York Times Editors’ Choice: “A mind-bending romp through a gender-fluid, eighteenth century London . . . a joyous mash-up of literary genres shot through with queer theory and awash in sex, crime, and revolution.” NAMED ONE OF THE BEST BOOKS OF THE YEAR By The New Yorker • HuffPost • Kirkus Reviews • Finalist for the Lambda Literary Award • Shortlisted for the Center for Fiction First Novel Prize • “A dazzling tale of queer romance and resistance.”—Time Jack Sheppard and Edgeworth Bess were the most notorious thieves, jailbreakers, and lovers of eighteenth-century London. Yet no one knows the true story; their confessions have never been found. Until now. Reeling from heartbreak, a scholar named Dr. Voth discovers a long-lost manuscript—a gender-defying exposé of Jack and Bess’s adventures. Is Confessions of the Fox an authentic autobiography or a hoax? As Dr. Voth is drawn deeper into Jack and Bess’s tale of underworld resistance and gender transformation, it becomes clear that their fates are intertwined—and only a miracle will save them all. Writing with the narrative mastery of Sarah Waters and the playful imagination of Nabokov, Jordy Rosenberg is an audacious storyteller of extraordinary talent. Praise for Confessions of the Fox “A cunning metafiction of vulpine versatility . . . an action-adventure tale with postmodern flourishes; an academic comedy spliced with period erotica; an intimate meditation on belonging.”—Katy Waldman, The New Yorker “Confessions of the Fox is so goddamned good. Reading it was like an out-of-body experience. I want to run through the streets screaming about it. It should be in the personal canon of every queer and non-cis person. Read it.”—Carmen Maria Machado, National Book Award finalist for Her Body and Other Parties “A hat tip to Moby-Dick . . . a running footnote hall of mirrors to rival Borges . . . one of the most trenchant calls for progressive action that I have read in a very long time.”—The New York Times Book Review “An ambitious work of metafiction, a sexy queer love story . . . a bold first novel.”—Entertainment Weekly

Audrey gave up on romance before meeting aspiring filmmaker Harry at the cinema where they work, but soon they are deeply in love--and not like it is portrayed in movies.

A Movie Length Tale(t) from Aisle Seat Books(t). The stymied son of a Western movie icon risks Hollywood's ridicule when he assembles an unlikely crew to produce and star in an epic horse opera of his own. As he trips over his father's long shadow, a beautiful director who ties his tongue, two feuding Native American tribes--and nine very angry mailmen--Ethan Burns finally learns that he might not be his own worst enemy. Now, with everything on the line, he must find out who is.

A stunning collection that draws from four decades of verse by one of modern Greece's most lauded poets This is the first English-language collection of work by the renowned Greek poet Michális Ganás. Originally from a remote village on the northwest border of Greece, Ganás witnessed the Greek Civil War as a young child, and was taken into enforced exile in Eastern Europe with his family. Weaving together subtle references to the events and places that have defined his life's story, Ganás's terse and technically accomplished poems are a combination of folklore, autobiography, and recent history. Whether describing the mountains of his youth or the difficulties of acclimation in Athens of the 1960s and 1970s, Ganás's writing is infused with striking and original imagery inspired by love, memory, and loss. Featuring expert translations--made in collaboration with Ganás himself--by David Connolly and Joshua Barley, this volume also includes a scholarly introduction to the poet's life and work.

The Music Compos'd by Mr. Lampe

Phantom of the Opera

A Greek Ballad

Robeson

The Ballad of a Broken Nose

A Novel

A collection of traditional English, Irish, and Scottish songs and folktales, retold in graphic novel form by some of today's top fantasy writers, includes Neil Gaiman's "The False Knight on the Road," Sharyn McCrumb's "Thomas the Rhymer," and Jane Yolen's "King Henry" and "The Great Selchie of Sule Skerie." Reprint. 25,000 first printing.

Sweeney Todd is a barber who dispatches his victims by pulling a lever as they sit in his barber chair. His victims fall backward down a revolving trapdoor into the basement of his shop, generally causing them to break their necks or skulls. In case they are alive, Todd goes to the basement and ""polishes them off"" (slitting their throats with his straight razor). After Todd has robbed his dead victims of their goods, Mrs. Lovett, his partner in crime, assists him in disposing of the bodies by baking their flesh into meat pies and selling them to the unsuspecting customers of her pie shop. All the horror stories in this nice collection are written by unknown authors.

Sometimes the greatest romantic adventure isn't falling in love—it's what happens after you fall in love! After missing out on love because she was too shy to confess her feelings, high school student Satomi blurts out how she feels the next time she gets a crush—and it's to her impossibly handsome schoolmate Yagyu! To her surprise, he agrees to date her. Now that Satomi's suddenly in a relationship, what next? Given how fast everything has happened, Satomi is still clueless about how dating is supposed to work. How will she forge ahead in her relationship with Yagyu?

Himari Momochi inherits Momochi House, an estate which exists on the barrier between the human and spiritual realms. Aoi's ayakashi power is limitless, so Momochi House will never allow him to leave. Aoi starts to fight Nue, Momochi House's protector, who urges him to discard his humanity. -- VIZ Media

The Beggar's Opera and Polly

Heine, Wagner, Herzl, Peretz, and the Legacy of Der Tannhäuser

The Demon Prince of Momochi House, Vol. 15

A Knight at the Opera

Essays in Honour of Julian Rushton

G. Schirmer Opera Anthology

*London, 1820. The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation. Over the next two decades, the city's tumult will reach new heights: as population expansion places different classes in dangerous proximity and ideas of political and social reform linger in the air, London begins to undergo enormous infrastructure change that will alter it forever. It is the London of this period that editors Roger Parker and Susan Rutherford pinpoint in this book, which chooses one broad musical category—voice—and engages with it through essays on music of the streets, theaters, opera houses, and concert halls; on the raising of voices in religious and sociopolitical contexts; and on the perception of voice in literary works and scientific experiments with acoustics. Emphasizing human subjects, this focus on voice allows the authors to explore the multifaceted issues that shaped London, from the anxiety surrounding the city's importance in the musical world at large to the changing vocal imaginations that permeated the epoch. Capturing the breadth of sonic stimulations and cultures available—and sometimes unavoidable—to residents at the time, *London Voices, 1820-1840* sheds new light on music in Britain and the richness of London culture during this period.*

This book begins with a simple observation - that just as the theatre resurfaced during the late Renaissance, so too government as we understand it today also began to appear. Their mutually entwining history was to have a profound influence on the development of the modern British stage. This volume proposes a new reading of theatre's relation to the public sphere. Employing a series of historical case studies drawn from the London theatre, Tony Fisher shows why the stage was of such great concern to government by offering close readings of well-known religious, moral, political, economic and legal disputes over the role, purpose and function of the stage in the 'well-ordered society'. In framing these disputes in relation to what Michel Foucault called the emerging 'art of government', this book draws out - for the first time - a full genealogy of the governmental 'discourse on the theatre'.

A steamy YA romance inspired by Gaston Leroux's classic The Phantom of the Opera Seventeen-year-old Stephanie Armand doesn't believe in ghosts or spirits. Despite her six-year-old sister insisting a masked figure is hiding in her closet, and the rumors at school, Stephanie isn't convinced her father's latest renovation project—a crumbling Victorian mansion—houses the soul of a monster. So when the very charming (and paranormal-obsessed) Lucas Cheney takes an interest in both Stephanie and her notorious home, Moldavia, the supernatural and romantic activity escalates to an all-time high. But then there's Erik-- the dashing British boy, seemingly from another era, who's taken up residence in Stephanie's nightly dreams. A boy who may have something to do with the man in the mask, and the strange occurrences taking place at Moldavia.

"Vibrant imagery, jaw-dropping set pieces, sizzling romantic tension, and unstoppable heroine Kallia bring this ambitious debut novel to spectacular life. Fans of Caraval and The Night Circus will be delighted!" - Claire Legrand, New York Times bestselling author of Furyborn
In a city covered in ice and ruin, a group of magicians face off in a daring game of magical feats to find the next headliner of the Conquering Circus, only to find themselves under the threat of an unseen danger striking behind the scenes. As each act becomes more and more risky and the number of missing magicians piles up, three are forced to reckon with their secrets before the darkness comes for them next. The Star: Kallia, a powerful showgirl out to prove she's the best no matter the cost
The Master: Jack, the enigmatic keeper of the club, and more than one lie told
The Magician: Demarco, the brooding judge with a dark past he can no longer hide
Where Dreams Descend is the startling and romantic first book in Janella Angeles' debut Kingdom of Cards fantasy duology where magic is both celebrated and feared, and no heart is left unscathed. "[A] spellbinding melody of a book, and the true magic is how Angeles puts all the best parts of an enrapturing theatrical performance onto paper and ink. From the gripping twists in the first pages all the way to the final, heartbreaking crescendo, Where Dreams Descend will surge you to your feet in a standing ovation.” – Sara Raasch, New York Times bestselling author of the Snow Like Ashes trilogy

Bonds of Brass

Ballad for Sophie

Musical Theatre in America, 1785-1815

A Memoir

Leviathan Falls

Koimonogatari: Love Stories, Volume 1

The Phantom of the Opera (1910) is a novel by French writer Gaston Leroux. Originally serialized in *Le Galois*, the novel was inspired by legends revolving around the Paris Opera from the early nineteenth century. Originally a journalist, Leroux turned to fiction after reading the works of Arthur Conan Doyle and Edgar Allan Poe. Despite its lack of success relative to Leroux's other novels, *The Phantom of the Opera* has become legendary through several adaptations for film, theater, and television, including Andrew Lloyd Webber's celebrated 1886 Broadway musical of the same name. In 1880s Paris, the legendary Palais Garnier Opera House is rumored to be haunted by a malignant entity. Known as the Phantom of the Opera, he has been linked to the hanging death of a stagehand in addition to several strange and mysterious occurrences. Just before a gala performance, a young Swedish soprano named Christine is called on to replace the opera's lead, who is suffering from a last-minute illness. From the audience, the Vicomte Raoul de Chagny recognizes Christine, his childhood sweetheart, and goes backstage after the opera has ended to reintroduce himself. While waiting by her dressing room, he hears her talking to an unknown man, but upon entering finds himself alone with Christine. Pressing her for information, she reveals that she has been receiving lessons from a figure she calls the Angel of Music, prompting suspicion and terror in Raoul, who is familiar with the legend of the Phantom. As Raoul makes his feelings for Christine known, the Phantom professes his love for his protégé, and a battle for her affection ensues. Caught in this love triangle, threatened on all sides by jealousy and pursuit, Christine struggles to hold on as her star in the Paris Opera rises. With a beautifully designed cover and professionally typeset manuscript, this edition of Gaston Leroux's *The Phantom of the Opera* is a classic of French literature reimagined for modern readers.

Essays highlight the interplay between opera, art and ideology across three centuries. Three broad themes are opened up from a variety of approaches: nationalism, cosmopolitanism and national opera; opera, class and the politics of enlightenment; and opera and otherness.

A respected journalist describes the abuse he suffered at the hands of a close family relative, the effect this had on his formative years and how he overcame the anger and self-doubt it left behind. 75,000 first printing.

At the Sakuraba Estate, Maria and Shin discover the estate has been attacked by vampires. Meanwhile, hoping to rouse the immortal Yzak from his coma, Mary imbibes his blood, but the exorcist does not awaken. Weak and unstable, Mary stumbles back to find Maria but suffers from a bout of amnesia that leaves Maria shaken. -- VIZ Media

Ima Koi: Now I'm in Love, Vol. 1

Democracy, Disorder and the State

Bloody Mary

It Only Happens in the Movies

The Book of Ballads

Where Dreams Descend

The biggest science fiction series of the decade comes to an incredible conclusion in the ninth and final novel in James S.A. Corey’s Hugo-award winning space opera that inspired the Prime Original series. Hugo Award Winner for Best Series The Laconian Empire has fallen, setting the thirteen hundred solar systems free from the rule of Winston Duarte. But the ancient enemy that killed the gate builders is awake, and the war against our universe has begun again. In the dead system of Adro, Elvi Okoye leads a desperate scientific mission to understand what the gate builders were and what destroyed them, even if it means compromising herself and the half-alien children who bear the weight of her investigation. Through the wide-flung systems of humanity, Colonel Aliana Tanaka hunts for Duarte’s missing daughter. . . and the shattered emperor himself. And on the Rocinante, James Holden and his crew struggle to build a future for humanity out of the shards and ruins of all that has come before. As nearly unimaginable forces prepare to annihilate all human life, Holden and a group of unlikely allies discover a last, desperate chance to unite all of humanity, with the promise of a vast galactic civilization free from wars, factions, lies, and secrets if they win. But the price of victory may be worse than the cost of defeat. "Interplanetary adventure the way it ought to be written." –George R. R. Martin
The Expanse
Leviathan Wakes
Caliban's War
Abaddon's Gate
Cibola Burn
Nemesis Games
Babylon's Ashes
Persepolis Rising
Tiamat's Wrath
Leviathan Falls
Memory's Legion
The Expanse Short Fiction Drive
The Butcher of Anderson Station
Gods of Risk
The Churn
The Vital Abyss
Strange Dogs
Auberon Memory's Legion

'Gamesters and Highwaymen are generally very good to their Whores, but they are very Devils to their Wives.' With *The Beggar's Opera* (1728), John Gay created one of the most enduringly

popular works in English theatre history, and invented a new dramatic form, the ballad opera. Gay's daring mixture of caustic political satire, well-loved popular tunes, and a story of crime and betrayal set in the urban underworld of prostitutes and thieves was an overnight sensation. Captain Macheath and Polly Peachum have become famous well beyond the confines of Gay's original play, and in its sequel, *Polly*, banned in Gay's lifetime, their adventures continue in the West Indies. With a cross-dressing heroine and a cast of female adventurers, pirates, Indian princes, rebel slaves, and rapacious landowners, *Polly* lays bare a culture in which all human relationships are reduced to commercial transactions. Raucous, lyrical, witty, ironic and tragic by turns, *The Beggar's Opera* and *Polly* - published together here for the first time - offer a scathing and ebullient portrait of a society in which statesmen and outlaws, colonialists and pirates, are impossible to tell apart. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Paul Robeson was a towering figure in American culture, conquering many disparate venues—from football to film and law to Shakespeare. An extraordinary athlete-scholar-actor-singer, Robeson also became a crusader for human rights. In *Robeson: An American Ballad*, Arnold Lubasch chronicles the remarkable life of this 20th century original. In addition to detailing the highs and lows of Robeson's life and career, Lubasch offers several personal anecdotes about this American icon, and includes commentary on the 100th-anniversary celebration of Robeson's birth. When Yuiji accidentally overhears his classmate Yamato confessing to another friend that he's gay, his perspective shifts. Seeing Yamato in a new light, Yuiji does his best not to let prejudice color his view, but he still finds himself overthinking his classmates' interactions now. He especially notices the way Yamato looks at one particular boy: Yuiji's own best friend. Even though he tells himself he shouldn't get involved, Yuiji finds he just can't help it; watching Yamato's one-sided love draws him in a way he never expected. At first, it's empathy, knowing that the boy Yamato has his sights on is definitely straight and has no idea. But as his own friendship with Yamato develops and the two of them grow closer through a mutual study group, Yuiji comes to truly care about Yamato as a person, regardless of his sexuality. He only wants Yamato to be happy, and to be able to express his true self.

Theatre and Governance in Britain, 1500–1900

An American Ballad

Ballad Opera 02

London Voices, 1820–1840

Warrior Lore

The Ballad of John Latouche

The 18th century was a wealth of knowledge, exploration and rapidly growing technology and expanding record-keeping made possible by advances in the printing press. In its determination to preserve the century of revolution, Gale initiated a revolution of its own: digitization of epic proportions to preserve these invaluable works in the largest archive of its kind. Now for the first time these high-quality digital copies of original 18th century manuscripts are available in print, making them highly accessible to libraries, undergraduate students, and independent scholars. Western literary study flows out of eighteenth-century works by Alexander Pope, Daniel Defoe, Henry Fielding, Frances Burney, Denis Diderot, Johann Gottfried Herder, Johann Wolfgang von Goethe, and others. Experience the birth of the modern novel, or compare the development of language using dictionaries and grammar discourses. ++++ The below data was compiled from various identification fields in the bibliographic record of this title. This data is provided as an additional tool in helping to insure edition identification: ++++ Bodleian Library (Oxford) T186234 Anonymous. By Henry Carey. Without the music. London: printed in the year, 1742. 23, [1]p.: ill.: 12°

A young pilot risks everything to save his best friend—the man he trusts most and might even love—only to learn that his friend is secretly the heir to a brutal galactic empire. “An exciting space opera full of action and adventure that explores the bonds of loyalty and love, and what happens when they are stretched to their limits.”—Rebecca Roanhorse, *Nebula* and Hugo award-winning author of *Trail of Lightning* Ettian's life was shattered when the merciless Umber Empire invaded his world. He's spent seven years putting himself back together under its rule, joining an Umber military academy and becoming the best pilot in his class. Even better, he's met Gal—his exasperating and infuriatingly enticing roommate who's made the academy feel like a new home. But when dozens of classmates spring an assassination plot on Gal, a devastating secret comes to light: Gal is the heir to the Umber Empire. Ettian barely manages to save his best friend and flee the compromised academy unscathed, rattled that Gal stands to inherit the empire that broke him, and that there are still people willing to fight back against Umber rule. As they piece together a way to deliver Gal safely to his throne, Ettian finds himself torn in half by an impossible choice. Does he save the man who's won his heart and trust that Gal's goodness could transform the empire? Or does he throw his lot in with the brewing rebellion and fight to take back what's rightfully theirs? Praise for *Bonds of Brass* “Skrutskie's *Bonds of Brass* is a high-octane galactic adventure replete with heart, drama, and a keen edge of pain.”—Caitlin Starling, author of *The Luminous Dead* “Full of breathless action and dazzling characters, *Bonds of Brass* is space opera at its most exciting.”—Adam Christopher, author of *Stranger Things: Darkness on the Edge of Town*

Ambition will fuel him. Competition will drive him. But power has its price. It is the morning of the reaping that will kick off the tenth annual Hunger Games. In the Capitol, eighteen-year-old Coriolanus Snow is preparing for his one shot at glory as a mentor in the Games. The once-mighty house of Snow has fallen on hard times, its fate hanging on the slender chance that Coriolanus will be able to outcharm, outwit, and outmaneuver his fellow students to mentor the winning tribute. The odds are against him. He's been given the humiliating assignment of mentoring the female tribute from District 12, the lowest of the low. Their fates are now completely intertwined - every choice Coriolanus makes could lead to favor or failure, triumph or ruin. Inside the arena, it will be a fight to the death. Outside the arena, Coriolanus starts to feel for his doomed tribute . . . and must weigh his need to follow the rules against his desire to survive no matter what it takes.

A mysterious messenger delivers four invitations for a round of golf to the elite of society. These four avid golfers use their power and wealth to shape life to their own depraved reality at the expense of others. The golf course is in a remote part of the world and kept secret from the public. The messenger visits a senator, army colonel, a professional baseball player and a wealthy surgeon. His presence terrifies each person he visits but they accept the exclusive invitation despite their instincts. The golfers look forward to a long weekend to indulge in the opulent amenities of the golf club but the distinguished director of the club has other plans. A lifetime membership to the club is the prize for winning the golf match. When they meet their caddies, they realize their power and wealth can't save them from the sinister secret of Goat Trails Golf Club.

Ballad Opera 05

The Beggar's Opera

An American Lyricist's Life and Work

Sweeney Todd

Art and Ideology in European Opera

Haydn's Sunrise, Beethoven's Shadow

A young journalist prompts a reclusive piano superstar to open up, resulting in this stunning graphic sonata exploring a lifetime of rivalry, regret, and redemption. 1933. In the small French village of Cressy-la-Valoise, a local piano contest brings together two brilliant young players: Julien Dubois, the privileged heir of a wealthy family, and François Samson, the janitor 's son. One wins, one loses, and both are changed forever. 1997. In a huge mansion stained with cigarette smoke and memories, a bitter old man is shaken by the unexpected visit of an interviewer. Somewhere between reality and fantasy, Julien composes, like in a musical score, a complex and moving story about the cost of success, rivalry, redemption, and flying pianos. When all is said and done, did anyone ever truly win? And is there any music left to play?

Maria and Mary go to England to meet the mentor who taught Shinobu how to fight vampires, hoping that he might hold the answers Maria seeks. But he ' s already gone by the time they arrive, and they are met, instead, by a blond beauty in a lab coat. Meanwhile, the familiar scenery stirs up long-repressed memories Mary had once forgotten. -- VIZ Media

Introduction : audiovisual histories -- From mimesis to prosthesis -- Opera as peepshow -- Shadow media -- Haydn's Creation as moving image -- Beethoven's phantasmagoria -- Conclusion : audiovisual returns (Vocal Collection). Contents: Handel: V'adoro pupille (Giulio Cesare) Mozart: Porgi, amor (Le Nozze di Figaro) * Dove sono (Le Nozze Figaro) * Deh vieni, non tardar (Le Nozze di Figaro) * Bester Jungling (Der Schauspieldirektor) * Batti, batti, bel Masetto (Don Giovanni) * Vedrai carino (Don Giovanni) * Ach, ich fühl's (Die Zauberflote) Beethoven: O war' ich schon mit dir vereint (Fidelio) C.M. von Weber: Kommt ein schlanker Bursch gegangen (Der Freischutz) Verdi: Caro nome (Rigoletto) * Saper vorreste (Un Ballo in Maschera) * Sul fil d'un soffio etesio (Falstaff) Gounod: The Jewel Song (Faust) * Ah! Je veux vivre (Romeo et Juliette) Bizet: Je dis que rien ne m 'epouvante (Carmen) Offenbach: Elle a fui, la tourterelle! (Les Contes d'Hoffmann) Massenet: Adieu, notre petite table (Manon) Leoncavallo: Ballatella (I Pagliacci) Puccini: Mi chiamano Mimi (La Boheme) * Donde lieta (La Boheme) * Quando men vo (La Boheme) * Un bel di (Madama Butterfly) * O mio babbino caro (Gianni Schicchi) * Signore, ascolta (Turandot) * Tu che di gel sei cinta (Turandot) Menotti: The Black Swan (The Medium) * Monica's Waltz (The Medium) Moore: Willow Song (The Ballad of Baby Doe) * The Silver Aria (The Ballad of Baby Doe) Mechem: Fair Robin, I love (Tartuffe).

Fire Shut Up in My Bones

Audiovisual Culture and the Emergence of Musical Romanticism

Book One of The Bloodright Trilogy

Il Decameron

Beyond the Goat Trails

The Ballad of Songbirds and Snakes (A Hunger Games Novel)

Since every song tells a story, the entire world is about to learn about the sadness and pain behind rising R&B artist Mia King. Even being on the run from her past couldn't diminish the star she was meant to be. Mia learned the hard way that the family you were born into could be your greatest downfall, and that true die-hard fans are more than the people who buy your music and stand in line for your concerts... They can literally save your life and be the family you always wished you had. Tags: ebooks, freebies, urban fiction free, african american , Urban Fiction, African American Romance, Urban Romance, Black Romance, Black Authors, Urban books black authors, urban books black authors , african american books, free books, free full books by candace mumford, urban romance,ms.bam,interracial romance,African-American romance

Vocal Performers, Practices, Histories

Phantom Heart

The Dragon of Wantley; A Burlesque Opera

Arias for Soprano

The Ballad of Ethan Burns