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## The Metropolitan Opera Presents: Wolfgang Amadeus Mozart's Le Nozze di Figaro: Libretto, Background, and Photos

*Lorenzo Da Ponte*

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The Metropolitan Opera Presents

*Wolfgang Amadeus Mozart's*

# Le Nozze di Figaro

LIBRETTO, BACKGROUND, AND PHOTOS



Music by Wolfgang Amadeus Mozart | Libretto by Lorenzo Da Ponte  
Based on the play *La Folle Journée, ou Le Mariage de Figaro* by Pierre Beaumarchais

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**Lorenzo Da Ponte : The Metropolitan Opera Presents: Wolfgang Amadeus Mozart's Le Nozze di Figaro: Libretto, Background, and Photos** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Metropolitan Opera Presents: Wolfgang Amadeus Mozart's Le Nozze di Figaro: Libretto, Background, and Photos:

0 of 0 people found the following review helpful. Disappointing....It's really just the libretto and a few pictures!By J

The quality of the actual book itself is excellent. It is printed on good paper and the array of photos from different Metropolitan Opera productions of *Le nozze di Figaro* provides some nice visuals. Overall, though, I found the book disappointing. (This will apparently be true of all the books in this series. I purchased this and *Bohème*, so my reviews are pretty much the same for both.) Despite the title "Libretto, Background, and Photos" the background is rather sparse. (Only 12 pages, including the plot summary!). While I completely understand that this is not intended as an "academic book" I still thought that background/analysis could have been more substantial, without burying the reader in music theory, etc. Essentially, the book is mostly the libretto -- in Italian, followed by a literal word-for-word English translation in the original word order of the Italian, followed by a more "comprehensible" version (as needed). For example: page 54, Act I Basilio (maliziosamente) (maliciously) Siamo qui per aiutarvi, egrave; sicuro il vostro onore. We're here to help you, is safe your honor. (We're here to help you, your honor is safe with me.) Frankly, that type of translation seems like it would be more useful in a score to a newer singer maybe not fluent in Italian who wants to know which word might be better to emphasize in performance. If you are just reading the libretto go get the "gist" (or maybe following along while listening) that is rather distracting! Frankly, the Metropolitan Opera Classics Library was a better, more interesting idea. For instance, the MET did one for *La Bohème* and *La Traviata* (but as far as I can tell, never for *Figaro*). But the *La Bohème* edition: Giacomo Puccini *La Bohème* ISBN: 0-316-56839-2 was a better buy. The version had notes that included all the MET *La Bohème* performances/casts to date (at time of printing), a discography (at time of printing), a less distracting libretto format, color photos from the classic Zeffirelli production, a 27 page intro, a 25 page summary (with some light analysis), and a 35 page novelization/adaptation/much-condensed of the original novel by Henri Murger. 0 of 0 people found the following review helpful. HUGE TIME SAVER! By Mezzorama A godsend when preparing a role! Of course, I'm translating my own text, but I don't have the time to translate everyone else's and it's good to know what people are saying to me!!

(*Amadeus*). Today Mozart's exquisite *Le Nozze di Figaro* delights and moves audiences everywhere, long after its 1786 birth into tumultuous times. The original Beaumarchais play raised a firestorm in France, then on the brink of revolution, with its dangerous commentary on class relations. However, Lorenzo Da Ponte carefully omitted anything political from his opera libretto; what remained, when joined with Mozart's sublime and penetrating music, was a witty yet profound tale of infatuation, heartache, scheming, and tenderness, where complex emotions are laid bare and everyone, regardless of class, is equally vulnerable to the powers of love. Figaro continues the story of *The Barber of Seville* several years later, in a single "day of madness." Count Almaviva's love, Rosina, is now his long-suffering countess, and the barber Figaro, now the count's valet, is about to marry Susanna, the countess's maid. But the couple-to-be must first deal with two obstacles: a demand that Figaro pay his debt to an older woman or marry her instead, and the count's determination to bed Susanna on her wedding night. Suspicions fly, plots are hatched, narrow escapes abound, and connivers receive their due. Love and forgiveness finally bring order to the craziness, and a day filled with torment and worry ends in joy.