



Toscanini Conducts the NBCSO 1938 Premiere Performance of Barber's Essay for Orchestra



Verdi conducting his opera Aida & Poster of La Traviata's 1853 Premiere at Teatro La Fenice

CORY'S CYBERCOUCH CLASSIC CONCERTS  
BY JACQUES CORY

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## INSPIRATION

*To Ruthy, My Inspiration: Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear. Tan esbelta y majestuosa yo te admiro, Y te rindo mi mejor inspiración. Ich glaube, Liebchen, ewiglich, Und noch viel länger, liebst du mich. Все счастливые семьи похожи друг на друга. In te ravviso - il sogno ch'io vorrei sempre sognar! Chaque jour je t'aime davantage, aujourd'hui plus qu'hier et bien moins que demain.*

This book is dedicated to my friends David and Vicky Schlachet, who are my inspiration for music loving, who have participated in many festivals, concerts, opera galas in Europe and the USA. David has held business leadership positions, but has managed to combine an exceptional love for culture with his successful career, and we share common interests in every field – concerts, plays, literature, operas, but also business ethics, sustainability & CSR.

Yehuda Kahane is an inspiration to me, as he has achieved perfection in his academic and business career, but also as a culture-loving friend, with whom I have traveled on cultural trips in Greece and Spain. I share so much with my friend Yitzhak Gormezano Goren, who published my novel, our origins, our love for culture, literature, plays, films, music. Yehoshua Sobol inspired me much by his plays, his ethics, his social justice, his culture and friendship.

I was lucky to have culture-loving friends who inspired me, Harry Recanati, a founder of Discount Bank and a philanthropist, who founded also the Rally Museums accessible to all for free; Henri-Claude de Bettignies, my academic mentor; Uri Levit, Henk Van Luijk, and Arie Avneri, founder of Ometz, my ethical mentor, who became a symbol for his integrity and ethical leadership, we shared a common love for culture & met at many Israeli premieres.

I was also inspired by my cultural friends, Georg Heine, Dan & Zippi Shechtman, Dietmar & Carlita Fuchs, Alain Somia, Claudio Gino, Francis Desforges, Ilan Meshoulam, Teddy Weinshall, Shahar Horev, Itzhak Saporta, Alex Lajoux, Dalia & Zvi Aviel, Meir Heth, Reuven Maskit, Naomi & Arie Barzilay, Betty Rosen, Ora Rubinstein, Galia Sagy, Pauline & Albert Cory, Haim & Nehama Cory, Rachel & Eitan Zeiler, Fanny and David Popliker.

My friends inspired me and contributed chapters and articles to my book on European Culture in 1820-1939, which was the basis and inspiration for this new book: Jose Luis Fernandez, Emmanuel Tchividjian, Rachel Bortnick, Merav Barak, Raphael Cohen-Almagor. Yehoram Gaon is also an inspiration for my love of music and contributed his insights. I am deeply grateful to Baron Edmond de Rothschild, Yoav Itzhak, Aharon Benzeev, Aaron Ciechanover, Mario Diamant, Shosha Goren, Nahum & Carmela Biger, Ido Landau, Dalia & David Golan, Ruthy Mayblum, Jean-Pierre Lorrain, Aldo Levy, Francois Lepineux, Rosalia Cohen, Shuki Schwartz, Avi Bashan, Vera & Uzi Shaham, Alberto & Tali Garfunkel, Tzofi & Ori Lev, Dalia & Avi Dinerman, Ora Seter, Ami & Yehudit Ofek, Naftali & Ronit Fried, Ilana Gelfer, Ora Fonia, Bob Kolodney, Udi & Ofra Benari, Irit Levit, Robert Ferris, Naama Vilozny, etc.

I appreciate the support of my students, colleagues, readers and friends, but nothing can compare to the support of my family to whom I am especially grateful, they are my dearest inspiration, above all - my wife Ruthy, my children Joseph, Amir, Shirly, my grandchildren Tomer, Doron, Ophir, Noga, Itai, Noam, Ido, Yael, as well as Ella & Nira Cory and Ronny Garfunkel. They are my backbone, my muse, my hope, my inspiration, my most precious gift.

## INTRODUCTION

The idea for this book came to me during the darkest hours of the Coronavirus Pandemic, when we were forced to stay at home. I have just completed my book “Cultural Fireworks in 1820-1939” on European culture in this twelfth century (120 years), encompassing the eras of romanticism, naturalism/realism, modernism, and including a large number of links to 5000 significant books of the twelfth century, 1250 authors, artists, films, composers, premieres, salons, etc.

But something was missing – links to the most significant musical works of this twelfth century. With my book you could read all the significant books and plays, visit the important museums and admire the masterpieces, but my book had virtually no links to the most significant musical works composed in this twelfth century, performed at that time or later. Since my credo is to make the best books, arts, music, available for free, the only side missing from this triangle was music.

Since I couldn't go to concerts and operas and couldn't travel, I watched exclusively all the operas, concerts and songs on YouTube and discovered a treasure – the best performances of the best musical compositions was available for free, even with captions for operas, operettas, musical films, etc. Although in many cases one could not watch the entire film, symphony or opera, one could hear the most popular arias and songs of the works and grasp their essence.

I started sharing on Facebook, emails, etc. exceptional performances I have seen – operas, symphonies, concertos, orchestral and chamber music, songs, etc. But I thought it would be “Mission Impossible” to encompass all the important compositions of this twelfth century. And then suddenly I remembered that I had already done it in my play “An Unforgettable Cultural Celebration”, which was part of my book on culture, on the 1900 Stern's reveillon in Paris.

When I wrote my play, I “lived” the artistic program that I designed as if I were present in Ernesta Stern's salon. So, what could be more appropriate than to reconstruct this concert for all my readers with the YouTube equivalent of the program's music? Of course, such a concert only took place in my head, in my play, but it could have happened, as Stern is a real salonnière, she probably held a reveillon on the eve of 1900 where all the elites were invited.

I have therefore included in my new book almost the entire program, the works that have been cited, the protagonists, the musicians, the artists, even the authors whose books have inspired musical works that were composed subsequently: Caruso, Puccini, Verdi, Grieg, Ibsen, Zola, Ravel, Casals, Saint-Saens, Debussy, Mahler, Richard Strauss, W.S. Gilbert, Sarasate, Falla, Albeniz, Tolstoy, Bruch, Halevy, Sousa, Rubinstein, Toscanini, Guilbert, Rostand, Wilde, etc.

But there was still a problem, the reveillon concert only lasted a few hours and did not include everything that had been composed during this twelfth century. Furthermore, my book on the European culture also encompassed the 40 years 1900-1939 after the reveillon, during which many important musical pieces were composed and all musical films were created; it did not include jazz, European folk music, etc. So I expanded the program to encompass everything.

And from 1 Concert of a few hours I Created in my book 120 Concerts of 3 hours each with all the Categories of music that were Composed in this twelfth century in European languages' Culture, mainly in Europe & America. Why 120? As the era of this book is the twelfth century of 120 years 1820-1939, so 120 Corresponds with it. Why 3 hours Concerts each? As this was the duration of Concerts at that time, & in my Collection it amounts to 360 hours, or 1 hour a day.

The *raison d'être* of this C/Concerts' Collection is free availability on Cyberspace, watching the Concerts at home sitting on a Comfortable Couch, without traveling for live Concerts which were not available during the Containment periods of the Coronavirus. But this book also gives a solution to all those millions who cannot afford to go to Concerts because of their exorbitant prices, or because they are played far from home, or because of health constraints.

My Credo is Contribute to Community, Continuity/Sustainability, Culture accessible to all. I believe in the Aristotelian golden middle way, the optimal middle between two extremes, communism and neo liberalism, equality and meritocracy, nothing excessive. So, high quality culture and music must be offered for free to everyone, at least in Cyberspace, free like on YouTube, Wikipedia, Google, Facebook, Twitter, LinkedIn, like in my eBooks, in this book...

What is better than watching Brecht/Weill's Threepenny Opera for 3 penny instead of \$300? Watch Toscanini, Bernstein, Mehta conduct the best orchestras for free on YouTube? Listen to the immortal performances of Caruso, Pavarotti, Callas, or their contemporary counterparts' or watch the Bolshoi ballet, sitting on your couch, without spending a fortune to travel to La Scala, Garnier, Royal Opera, the MET? Culture accessible to all as on Wikipedia!

A major risk is that because it would be offered for free, this collection will not be valued enough, because "Expensive Is Cheap and Cheap Is Expensive". If you pay hundred dollars for an opera, it must be first-rate, everybody can meet you in the foyer, Puttin' on the Ritz, drinking pink champagne, talking about the blazing premiere. This book is not for you! It is for those who love opera rather than being seen at the opera gala and leaving en sourdine...

Another risk is the gigantic scope of this book. 1200 Compositions seems like a lot. Who has time to watch 120 Concerts? But it is written in such a way that you can watch the Category and performance you like the most, watch one concert every week, not all the works in every concert, only the ones you like the most. Although I advise to watch these concerts, at your own pace but all, because it gives you an entity, a harmony, a Cohesive Comprehensiveness!

An important side benefit is that you save huge setup time. Imagine all the trouble that you have to go to if you want to go to a concert in New York and you live in the suburbs. You have to travel in traffic jams, find a car park, pay an exorbitant price, sitting in Row 24 on a jump seat with an obstructed view, you are hungry, tired, after a day's work. Compared to the CyberCouch Concert that you watch on Sunday at leisure, for free, the best performances!

I've seen it all – premieres, the Cream of the Crop, in New York, London, Paris, Berlin and Israel. And I saw it also during the Corona pandemic at home on YouTube. The best is a mixture according to your preferences, time and wallet. This book gives an alternative that is particularly suitable for Culture-loving people in those times of huge inequality. Instead of watching reality TV shows and soap operas, watch one of this book's Concerts once a week.

I called this book "Cory's CyberCouch Classic Concerts", because it offers a modern approach, based on enjoying Comfortably at home for free a uniquely Chosen Collection of Classic Concerts music of all categories, available in Cyberspace on YouTube, a new aspect of CyberCulture, but not for games, blogs or chats, a kind of homely CyberCafé. And why Cory's? Because even if I try to be objective, this Collection reflects my personal Choices, as they are based on my tastes. I hope they are not elitist and meet the taste of most Cultural people around the world, who are interested in this twelfty, which is the most Creative. And if my book Contributes to easing the tensions of life, in these times of pandemic, war, crime & inequality, by finding a quality Classic alternative to reality programs accessible to all, I have achieved my goal of Carrying out a Renaissance of a Parisian salon in your salon, in your life!



Gala at Opera Garnier in Paris with the Ballet's Etoiles. Below, Jazz Band in the Roaring '20s



Set Design by Alexandre Benois for the premiere of Igor Stravinsky's Petrushka with Vaslav Nijinsky's Ballets Russes (1911) at Theatre du Chatelet, Paris

## FIRST CONCERT NO. I (1) – OVERTURE

Edvard Grieg, Solveig's Song, Suite no. 2, lyrics from Peer Gynt by Henrik Ibsen, 1876. Sissel Kyrkjebo. 6 minutes. <https://www.youtube.com/watch?v=OMO-E4dSuoE>

I know for sure when I was first exposed to classical music at its best. It was when I was 13 that I heard Solveig's song in a children's play "The Ice Queen" and it was like the sounds of heaven to me. But it wasn't until the age of 17 that I made a conscious decision to systematically study classical music, the great composers, operas, famous works, and hear from now on classical music, to go to concerts and enter the magical world of classical music.

Bolero, Maurice Ravel, 1928. Wiener Philharmoniker conducted by Gustavo Dudamel. 17 minutes. <https://www.youtube.com/watch?v=E9PiL5icwic>

Alternatively, Arturo Toscanini, conducts the NBC Symphony Orchestra New York in 1939. 14 minutes. <https://www.youtube.com/watch?v=uRUonBIgXwY&t=284s>

Alternatively, Maurice Ravel conducts (with the assistance of Albert Wolff) Orchestre des Concerts Lamoureux, in Paris on January 9, 1930. 16 minutes. [https://www.youtube.com/watch?v=E\\_RMXWy4Jo](https://www.youtube.com/watch?v=E_RMXWy4Jo)

Giuseppe Verdi, Rigoletto, 1851. Rigoletto Quartet, beginning of 3<sup>rd</sup> act, with La donna e mobile, Luciano Pavarotti, Joan Sutherland, Isola Jones, Leo Nucci. 11 minutes. [https://www.youtube.com/watch?v=oy\\_6XtLyGn8&list=PL3sTMD3j5HNNRp8Hq-mDh9NGn2S7mX\\_B&index=1](https://www.youtube.com/watch?v=oy_6XtLyGn8&list=PL3sTMD3j5HNNRp8Hq-mDh9NGn2S7mX_B&index=1)

El cant dels ocells, traditional Catalan song. Pablo Casals cello version, made it famous since 1939, after Spanish Civil War, when he began each of his concerts by playing it. 3 minutes. <https://www.youtube.com/watch?v=COR3IMXKAfg&list=PLExtc0IbX5glJnY9gf5UH3cBbf9fJgVWV&index=5>

Georges Bizet (music), Ludovic Halevy, Henri Meihac (lyrics), Carmen, 1875. Habanera, Maria Callas. 6 minutes. <https://www.youtube.com/watch?v=EseMHR6VEM0>

Gaetano Donizetti, L'elisir d'amore, 1832. Una furtiva lagrima, Mario Lanza, clip from the 1949 film "The midnight kiss". 3 minutes. <https://www.youtube.com/watch?v=IeM-kyCggss>

Bertolt Brecht (lyrics), Kurt Weill (music), The threepenny opera, 1928. Die Moritat from Mack die Messer, G. W. Pabst's film, The street singer – Ernst Busch, Mackie Messer – Rudolf Forster, Polly Peachum – Carola Neher, Lotte Lenya – Jenny. 3 minutes. <https://www.youtube.com/watch?v=zMWc4h77e2o>

Giuseppe Verdi, Aida, 1871. Triumphant march, Metropolitan Opera. 6 minutes. <https://www.youtube.com/watch?v=l3w4I-KEIxQ>

Franz Schubert, Trout Quintet, 1843, premiered after Schubert's death. The Trout – film on Schubert's Forellenquintet Piano/Trout quintet (D. 667). The film with the live concert, 1969, was directed by Christopher Nupen, and the quintet played by Itzhak Perlman violin, Pinchas Zukerman viola, Jacqueline du Pre cello, Daniel Barenboim piano, Zubin Mehta bass,

performed at Queen Elizabeth Hall, London, 30.8.1969. 55 minutes.  
<https://www.youtube.com/watch?v=b8-H0r0iL6Q>

Mamma, by Cesare Andrea Bixio, Italian lyrics Bixio Cherubini, 1938. Beniamino Gigli. 3 minutes. <https://www.youtube.com/watch?v=wYtTsc0-oJA&t=90s>

Funiculi funicula, by Luigi Denza, lyrics by Peppino Turco, 1880. The harmonious choral Ghana. 5minutes. <https://www.youtube.com/watch?v=vn9YTtroheM>

"**O! Man River**" (music by Jerome Kern, lyrics by Oscar Hammerstein II) from the 1927 musical *Show Boat* that contrasts the struggles and hardships of African Americans with the endless, uncaring flow of the Mississippi River. Song from the 1936 film. 4 minutes. <https://www.youtube.com/watch?v=eh9WayN7R-s>

Mi Buenos Aires Querido, by Carlos Gardel, lyrics by Alfredo Le Pera, 1934. Carlos Gardel sings the song in his film by the same name, 1936. 3 minutes. <https://www.youtube.com/watch?v=SmaKapCFXK4&t=63s>

Cheek to cheek, by Irving Berlin, 1935. With Fred Astaire and Ginger Rogers from the 1935 film Top Hat. 5 minutes. <https://www.youtube.com/watch?v=ILxo-TUkzOQ>

Ruggiero Leoncavallo, music and libretto, I Pagliacci, premiere in 1892. Vesti la giubba aria, with Enrico Caruso, conducted by Arturo Toscanini. Enrico Caruso's recordings of the aria, from 1902, 1904 and 1907, were among the top selling records of the 78-rpm era and reached over a million sales. 4 minutes. <https://www.youtube.com/watch?v=T6eyr9O4xro>

Le temps des cerises, lyrics by Jean Baptiste Clement, music by Antoine Renard, 1868. Sung by Mouloudji and Nana Mouskouri. 5 minutes. <https://www.youtube.com/watch?v=oZK5sDVL8Tk>

Franz Liszt, Hungarian Rhapsody no. 2, 1851. Piano - Valentine Lisitsa. 9 minutes. <https://www.youtube.com/watch?v=LdH1hSWGFGU>

Georges Bizet, Les pecheurs de perles, libretto Eugene Cormon & Michel Carre, 1863. Romance de Nadir, Tino Rossi. 3 min. <https://www.youtube.com/watch?v=HVM3gEP2WIA>

Leo Delibes, Lakme, libretto Edmond Gondinet, Philippe Gille, 1883. Air des clochettes, Lily Pons. 6 minutes. <https://www.youtube.com/watch?v=FLU0FI69fv0>

Vincenzo Bellini, Norma, lyrics by Felice Romani, 1831. Casta Diva, Maria Callas. 7 minutes. <https://www.youtube.com/watch?v=s-TwMfgaDC8>

Carl Maria von Weber, Der Freischutz, 1821. Overture, Paul Felix Weingartner directing Orchestre symphonique de Paris, principal flute Marcel Moyse, 1932. 10 minutes. <https://www.youtube.com/watch?v=UFHIE4hUP6M>

Mikhail Ivanovich Glinka, Russlan & Ludmilla, 1842. Overture, Valery Gergiev conducts Orchestra of Mariinsky Theater. 5 min. <https://www.youtube.com/watch?v=Nyx99YcHdIQ>

Niccolo Paganini, Moto Perpetuo, 1835. Violin – Yehudi Menuhin. 3 minutes. <https://www.youtube.com/watch?v=VW-v-X40UUK>

## 6 CONCERTS NO. II – SYMPHONIES & CONCERTI

### CONCERT NO. II/1 (2)

Max Bruch, Violin concerto, 1868. Soloist Isaac Stern, Chicago symphony orchestra conducted by Walter Hendl in 1963. The premiere of the revised concerto took place in 1868 with Joseph Joachim as soloist. I heard Stern play the violin concertos by Mendelssohn and Beethoven at the Ein Gev Festival in Israel, with the Israel Philharmonic Orchestra in 1961. 25 minutes. <https://www.youtube.com/watch?v=RQghfDTdDAc>

Edvard Grieg, Piano concerto in A Minor, 1868. Khatia Buniatishvili - piano, Orchestre national du capitol de Toulouse, Tugan Sokhiev conductor. 28 minutes. <https://www.youtube.com/watch?v=zMq7sKePIQ0&t=415s>

Gustav Mahler, Symphony no. 2 Resurrection, 1895. Lucerne festival orchestra conducted by Claudio Abbado. 86 minutes. <https://www.youtube.com/watch?v=4MPuoOj5TIw&t=127s>

Antonin Dvorak, Cello concerto, 1896. Jacqueline du Pre – cello, Daniel Barenboim conducting London symphony orchestra. The most passionate performance I have ever seen. 46 minutes. [https://www.youtube.com/watch?v=U\\_yxtaeFuEQ&t=7s](https://www.youtube.com/watch?v=U_yxtaeFuEQ&t=7s)

## CONCERT NO. II/2 (3)

Gustav Mahler, Symphony no. 3, the longest symphony, 6 movements, 1902. Andres Horozco-Estrada conducting Frankfurt radio symphony orchestra, at the Alte Oper, Frankfurt, 5/12/2015. 112 minutes. <https://www.youtube.com/watch?v=oSBfEPAnDsY>

Johannes Brahms, Violin Concerto, dedicated to his friend Joseph Joachim who also was the soloist at the premiere in 1879. Itzhak Perlman – violin, Philharmonia Orchestra, London, conductor Lawrence Foster, 45 minutes. [https://www.youtube.com/watch?v=7C\\_U7eUbVd8](https://www.youtube.com/watch?v=7C_U7eUbVd8)

Maurice Ravel, Piano Concerto in G major, 1932. Arturo Benedetti Michelangeli with the London Symphony Orchestra conducted by Sergiu Celibidache, 1982. 26 minutes. <https://www.youtube.com/watch?v=9zIXSqyYyq0>

## CONCERT NO. II/3 (4)

Johannes Brahms, Symphony no. 4, 1885. Herbert von Karajan conducts Berliner Philharmoniker. 42 minutes. <https://www.youtube.com/watch?v=EnLbZQJ0bJw>

Franz Schubert, Symphony no. 9 the Great, 1826, premiere 1839. John Eliot Gardiner conducts Wiener Philharmoniker. 49 min. <https://www.youtube.com/watch?v=TPpvJnwf5BU>

Jean Sibelius, Symphony no. 7, 1924. Wiener Philharmoniker conducted by Leonard Bernstein. 26 minutes. <https://www.youtube.com/watch?v=dfwLm1rW14Q>

Felix Mendelssohn Bartholdy, Violin concerto in E minor, 1845. Yehudi Menuhin, violin, Antal Dorati, conducting Hollywood Symphony Orchestra, recorded at Charlie Chaplin Studios Hollywood in 1947. 25 minutes. <https://www.youtube.com/watch?v=YpCfYynt9cM>

Jean Sibelius, Violin concerto, 1905. Maxim Vengerov violin, Chicago symphony orchestra, conducted by Daniel Barenboim (first part of a concert program). 35 minutes. <https://www.youtube.com/watch?v=YsbrRAgv1b4&t=2s>

Edouard Lalo, Symphonie espagnole, 1875, 1<sup>st</sup> movement, David Oistrakh violin with Jean Martinon conducting Philharmonia orchestra. 8 minutes. <https://www.youtube.com/watch?v=2NQRJXRTHz4>

## CONCERT NO. II/4 (5)

Georges Bizet, Symphony in C, 1855 (Bizet was 17). Gabor Takacs-Nagy conducts Vervier Festival Chamber Orchestra. 30 minutes. [https://www.youtube.com/watch?v=iW1rgWoX\\_bc](https://www.youtube.com/watch?v=iW1rgWoX_bc)

Felix Mendelssohn Bartholdy, Symphony no. 4 Italian, 1833. Paavo Jarvi conducts Frankfurt Radio Symphony Orchestra. 32 minutes. [https://www.youtube.com/watch?v=\\_HX\\_jF1\\_Tgc](https://www.youtube.com/watch?v=_HX_jF1_Tgc)

Robert Schumann, Symphony no. 3 Rheinische, 1851. Marek Janowski conducts Frankfurt radio symphony orchestra. 36 min. <https://www.youtube.com/watch?v=3lRdCGIp-rg&t=211s>

Pyotr Ilyich Tchaikovsky, Violin concerto, 1878. Itzhak Perlman, Philadelphia orchestra conducted by Eugene Ormandy. 37 mi. <https://www.youtube.com/watch?v=QCKL95HADQ8>

Pyotr Ilyich Tchaikovsky, Piano concerto no. 1, 1875. Martha Argerich piano, Charles Dutoit conducting Orchestre de la Suisse Romande. 35 minutes. [https://www.youtube.com/watch?v=ItSJ\\_woWnmk](https://www.youtube.com/watch?v=ItSJ_woWnmk)

Alexander Glazunov, Saxophone concerto, 1934. With Joseph Luloff alto saxophone, Joann Falletta conducts the Brevard music center orchestra. 15 minutes. <https://www.youtube.com/watch?v=XGL7cs8mf0A>

## CONCERT NO. II/5 (6)

Robert Schumann, Piano concerto. 1845. Edvard Grieg had heard Schumann's concerto played by [Clara Schumann](#) in [Leipzig](#) in 1858, and was greatly influenced by Schumann's style generally, having been taught the piano by Schumann's friend Ernst Ferdinand Wenzel. Helene Grimaud – piano, with the NDR symphony orchestra conducted by Thomas Hengelbrock. 31 minutes. <https://www.youtube.com/watch?v=NCeTl85p-WU>

Ludwig van Beethoven, Symphony no. 9, 1824. Herbert von Karajan conducts Berliner philharmoniker. 64 minutes. <https://www.youtube.com/watch?v=O3MVY6UiMag>

Anton Bruckner, Symphony no. 8, 1892. NDR Elbphilharmonie Orchester, director Gunter Wand. 89 minutes. <https://www.youtube.com/watch?v=vGk5VnCwanM>

## CONCERT NO. II/6 (7)

Pyotr Ilyich Tchaikovsky, Symphony no. 4 Fate, 1878. Mariinsky theatre orchestra, conductor Valery Gergiev. 47 minutes. <https://www.youtube.com/watch?v=KqV0RGR3Oh8>

Hector Berlioz, Symphonie Fantastique, 1830. Frankfurt radio symphony, conducted by Andres Orozco-Estrada. 63 minutes. <https://www.youtube.com/watch?v=AgXW-57UDMc>

Sergei Rachmaninoff, Piano concerto no. 3, 1909. Martha Argerich piano, Ricardo chailly conducts the Radio Symphonie Orchester Berlin. 43 minutes. <https://www.youtube.com/watch?v=f6vARZLkaSY>

Camille Saint-Saens, Symphony no. 3 "Organ", Finale, 1886. Auckland Symphny Orchestra conducted by Peter Thomas, with Timothy Noon on the Organ. 10 minutes. <https://www.youtube.com/watch?v=eW-7S9fjyfU>

Gustav Mahler, Symphony no. 1 Titan, 1889. Marin Alsop conducting the National Youth Orchestra of the USA, excerpt. 3 minutes. <https://www.youtube.com/watch?v=OyXoI0aK5RI>

Karol Szymanowski, Violin concerto no. 1, 1916. Excerpts with Wanda Wilkomirska violin and the Warsaw Philharmonia Orchestra conducted by Witold Rowicki. 10 minutes. <https://www.youtube.com/watch?v=jFP85o5Q-g8>

Jacques Ibert, Flute concerto, 1934. 1. Allegro, with Emmanuel Pahud, flute, and Orchestre National de Lyon conducted by Alain Altinoglu. 5 minutes. <https://www.youtube.com/watch?v=kxKb6wnObIA>

Franz Liszt, Piano concerto no. 1, 1855. Allegretto vivace allegro animato, Arthur Rubinstein. 4 minutes. [https://www.youtube.com/watch?v=C\\_S4Gu0Lk2g](https://www.youtube.com/watch?v=C_S4Gu0Lk2g)

## 5 CONCERTS NO. III – ORCHESTRAL MUSIC

### CONCERT NO. III/1 (8)

Pablo Sarasate, Zigeunerweisen gypsy airs, 1878. Itzhak Perlman – violin, James Levine – conductor. 10 minutes. <https://www.youtube.com/watch?v=wEmbFSiJzEQ>

John Philip Sousa, Stars and stripes forever, 1897. From the 1952 film on Sousa's life. 4 minutes. [https://www.youtube.com/watch?v=XU4A\\_qJ33pM](https://www.youtube.com/watch?v=XU4A_qJ33pM)

Richard Strauss, Also sprach Zarathustra, inspired by Friedrich Nietzsche's novel, 1896. Mariss Jansons conducting the Royal Concertgebouw orchestra, Antwerpen. 34 minutes. <https://www.youtube.com/watch?v=D4d88IgvhK4>

Mikhail Glinka, Une vie pour le tsar, 1836. Act II, mazurka, with Orchestre Lamoureux, conducted by Igor Markevitch. This record, arranged by Alexander Glazunov, & Nikolai Rimsky-Korsakov, was released exactly on 1.1.1900, the day of the Reveillon of the new century. 4 minutes. <https://www.youtube.com/watch?v=Uzzw6m6VRjA>

Felix Mendelssohn Bartholdy, Ein Sommernachtsraum, Midsummer night's dream, Auszuege der Buehnenmusik, 1842. Frankfurt radio symphony orchestra, Paolo Jarvi conductor. 50 minutes. <https://www.youtube.com/watch?v=njdTB6HxTj8>

George Gershwin, An American in Paris, 1928. Los Angeles Philharmonic Orchestra conducted by Gustavo Dudamel. 19 minutes. <https://www.youtube.com/watch?v=o7AGoPObYYU>

Ottorino Respighi, Pines of Rome, 1924. Arturo Toscanini conducting NBC symphony orchestra. 22 minutes. <https://www.youtube.com/watch?v=TGT95J-jWrU>

Sergei Rachmaninof, Rhapsody on a Theme of Paganini, 1934. Anna Fedorova piano, Philharmonie Sudwestfalen, conductor Gerard Oskamp. 27 minutes. <https://www.youtube.com/watch?v=ppJ5uITLECE&t=1292s>

Emmanuel Chabrier, Espana, rhapsody for orchestra, 1883. 1. Leonard Slatkin conducting the BBC symphony orchestra. 6 minutes. [https://www.youtube.com/watch?v=VvID7XYbI\\_U](https://www.youtube.com/watch?v=VvID7XYbI_U) 2. Placido Domingo conducting Berliner philharmoniker orchestra. 7 minutes. [https://www.youtube.com/watch?v=-v3\\_WOCsbLw](https://www.youtube.com/watch?v=-v3_WOCsbLw)

Zoltan Kodaly, Hary Janos suite – Entrance of the emperor and his court, 1926. Sir Simon Rattle, conducting Berliner philharmoniker. 2 minutes. <https://www.youtube.com/watch?v=5zjceWGb7xI>

## CONCERT NO. III/2 (9)

Louis Moreau Gottschalk, Grande Tarantelle, 1864. Nadia Weintraub, pianist, with Ra'anana symphony orchestra, conducted by Sivan Elbo. 8 minutes. <https://www.youtube.com/watch?v=N7B9x-Tf45Y>

Camille Saint-Saens, Introduction et rondo capriccioso en la mineur, 1867, premiere with Sarasate violin. A 1945 performance with Jascha Heifetz violin. 9 minutes. <https://www.youtube.com/watch?v=DR6CGXneIuI>

Modest Mussorgsky, Night on bald mountain, 1867. Claudio Abado conducting Berliner philharmoniker. 14 minutes. <https://www.youtube.com/watch?v=tu1no7hOISs>

Paul Dukas, L'apprenti sorcier, Poeme symphonique, 1897. Orchestre philharmonique de radio France. 12 minutes. <https://www.youtube.com/watch?v=jNaNDXyXRfO>

Frederick Delius, In a summer garden, 1908. Frankfurt radio symphony, conducted by Andrew Davis. 17 minutes. <https://www.youtube.com/watch?v=7mGeMFfueI>

Ralph Vaughan Williams, English folk songs suite, 1923. Alexander Shelley conducting Nurnberger Symphoniker. 7 minutes. <https://www.youtube.com/watch?v=cSVDF5IbN-g>

Charles Ives, The unanswered question, 1935. Frankfurt radio symphony, conducted by Andres Orozco-Estrada. 6 minutes. <https://www.youtube.com/watch?v=WBiL0VEttZw>

Paul Hindemith, Trauermusik, 1936. Paavo Jarvi conducts Frankfurt radio symphony orchestra, viola Antoine Tamestit. 9 m. <https://www.youtube.com/watch?v=GZB7dCLJ6cM>

Samuel Barber, Adagio for strings, 1938, Vienna philharmonic, conducted by Gustavo Dudamel. 9 minutes. <https://www.youtube.com/watch?v=WAoLJ8GbA4Y>

Samuel Barber, Essay for Orchestra op. 12, World premiere performance NBC Symphony Orchestra, conducted by Arturo Toscanini, Broadcast live on 5<sup>th</sup> November, 1938, NBC Studio 8H, New York photo (front cover of Cory's Concerts) – The NBC Symphony Orchestra and Arturo Toscanini receiving the applause at Radio City on 5 March 1938 at the conclusion of the broadcast. 7 minutes. <https://www.youtube.com/watch?v=9ZTmYi2vSXw>

Arnold Schoenberg, Kammer-symphonie op. 9, 1907. Sinfonieorchester des Sudwestfunks, conducted by Erich Leinsdorf. 7 minutes. <https://www.youtube.com/watch?v=oarPobOc-js>

Aaron Copland, El Salon Mexico, 1937. Aaron Copland conducts New York philharmonic. 13 minutes. <https://www.youtube.com/watch?v=Qj-98yBfEI0>

Joaquin Turina, Danzas Fantasticas, 1919. Orquesta sinfonica de Castilla y Leon, directed by Jesus Lopez Cobos. 16 minutes. <https://www.youtube.com/watch?v=gLzU3-YvzPc>

Alexander Scriabin, The Poem of Ecstasy, 1908. Philharmonia orchestra, conducted by Esa-Pekka Salonen. 21 minutes. <https://www.youtube.com/watch?v=HAnVrdQ3qFk>

Jean Sibelius, Valse Triste, 1904. Vladimir Ashkenazi, conducting the Chamber Orchestra of Europe. 7 minutes. [https://www.youtube.com/watch?v=JNuNRJF\\_Da8](https://www.youtube.com/watch?v=JNuNRJF_Da8)

Jean Sibelius, Finlandia, choral version, 1900. BBC Symphony orchestra and chorus, conducted by Sakari Oramo. 8 minutes. <https://www.youtube.com/watch?v=fE0RbPsC9uE>

Bedrich Smetana, Vltava, the Moldau, from Ma Vlast, Gimnazija Kranj Symphony Orchestra, conductor Nejc Becan. 15 minutes. <https://www.youtube.com/watch?v=l6kqu2mk-Kw>

## CONCERT NO. III/3 (10)

Carl Nielsen, Maskarade overture, 1906. Sakari Oramo conducts the BBC symphony orchestra. 5 minutes. <https://www.youtube.com/watch?v=lkpTewJR1wY>

Luis de Freitas Branco, Suite alentejana no. 1 fandango, 1919. Festival de musica da Beira, conducted by maestro Bruno Martins. 11 minutes. <https://www.youtube.com/watch?v=KfGSF6gxse0>

Darius Milhaud, Le bœuf sur le toit, 1920. Alondra de la Parra conducts L'orchestre national de Paris. 19 minutes. <https://www.youtube.com/watch?v=9iqZ-lyUsNM>

Sergei Prokofiev, Suite no. 2 Romeo and Juliet op. 64c, 1936. From Stockholm concert hall - the 2009 Nobel prize concert, with the Royal Stockholm philharmonic orchestra, conducted by Yuri Temirkanov. 28 minutes. <https://www.youtube.com/watch?v=AZwCi2GdBkU>

Franz Berwald, Konzertstück for bassoon and orchestra, 1827. Bassoon – Sung Kwon You, Orchestra – Symphony Song. 11 minutes. <https://www.youtube.com/watch?v=KWd8hpb1-c>

Max Bruch, Scottish Fantasy op. 46, for violin and orchestra, 1880. Jascha Heifetz, violin, with the New Symphony Orchestra of London conducted by Sir Malcom Sargent. 28 minutes. [https://www.youtube.com/watch?v=V\\_zvmhjXZzI](https://www.youtube.com/watch?v=V_zvmhjXZzI)

Ahn Eak-tai, Korean composer, Symphonic Fantasy Korea, 1937. Min Pak and Atlanta Philharmonic Orchestra's live performance at the 2018 Concert for Peace and Harmony. 10 minutes. <https://www.youtube.com/watch?v=Y7mmYgiQBnA>

Pablo de Sarasate, Carmen Phantasy, 1882. Midori Goto, Seiji Ozawa conducting Boston Symphony Orchestra. 9 minutes. <https://www.youtube.com/watch?v=DI7E04suRH0>

Samuel Coleridge-Taylor, Haiwatha overture, 1900. London philharmonic orchestra, conducted by Joshua Weilerstein, performed live in concert at the Southbank Centre's Royal Festival Hall, London, in spring 2021. 13 minutes. <https://www.youtube.com/watch?v=GElaTfvFnxU>

Arthur Honegger, Swiss composer, Pastorale d'ete, H 31, 1920. Boston Civic Symphony, conducted by Max Hobart. 10 minutes. <https://www.youtube.com/watch?v=SAI6ZnIDwKE>

Ernesto Lecuona, Suite Andalucia, 1928. Orchestra Camera Radio, directed by Roberto Salvalaio. 11 minutes. <https://www.youtube.com/watch?v=HbJH6BGiq4Y>

Claude Debussy, La Mer, 1905. Claudio Abbado conducts Lucerne Festival Orchestra. 27 minutes. <https://www.youtube.com/watch?v=SgSNGzA37To>

## CONCERT NO. III/4 (11)

Olivier Messiaen, L'ascension, 1933. Hugh Wolff conducts Frankfurt Radio Symphony. 29 minutes. <https://www.youtube.com/watch?v=uiYhHupPPFg>

George Gershwin, Rhapsody in Blue, 1924. Leonard Bernstein conducts the New York Philharmonic and plays piano in a performance at the Royal Albert Hall in 1976. 17 minutes. <https://www.youtube.com/watch?v=cH2PH0auTUU>

Richard Strauss, Till Eulenspiegels Lustige Streiche, 1895. Stuttgart Radio Symphony Orchestra conducted by Sergiu Celibidache, 1965. 15 minutes. <https://www.youtube.com/watch?v=-sZyR3Xo5Fg>

Camille Sain-Saens, Danse macabre opus 40, based on the poem Egalite-Fraternite by Henri Cazalis, 1875. Live at Philharmonie de Paris, 2021, with Eva Zavaro violin, Julien Masmondet conducting Orchestre de Paris. 7 minutes. <https://www.youtube.com/watch?v=CwMMwAWAFds>

Ernest Chausson, Poeme for violin and orchestra op. 25, 1896. with Vadim Repin violin, Israel Philharmonic Orchestra conducted by Zubin Mehta. 15 minutes. <https://www.youtube.com/watch?v=4TQFgydaLMc>

Alexander Borodin, In the Steppes of Central Asia, 1880. Laurel Wind Orchestra conducted by YooSejong. 8 minutes. <https://www.youtube.com/watch?v=F5mMuUMK9QQ>

Johann Strauss II, Wiener Blut, Viennese Blood waltz, 1873. Andre Rieu and his Johann Strauss Orchestra performing live in Vienna. 7 minutes. [https://www.youtube.com/watch?v=\\_jDa1iv2N84](https://www.youtube.com/watch?v=_jDa1iv2N84)

Johann Strauss II, Wein, Weib und Gesang, Wine, Woman and Song Waltz, 1869. Hobart Earle conducts the Odessa Philharmonic Orchestra in the January 2013 new year's concert in the Odessa Opera House, in memory of better times. 8 minutes. <https://www.youtube.com/watch?v=FwIDhX9tkoA>

Pyotr Ilyich Tchaikovsky, Capriccio Italien, 1880, with Moscow City Symphony Russian Philharmonic, conductor Michail Jurowski. 16 minutes. <https://www.youtube.com/watch?v=Ce5qmAj9XX4>

Pyotr Ilyich Tchaikovsky, Romeo and Juliet Overture-Fantasia, 1880. Romeo and Juliet Love Theme. 2 minutes. <https://www.youtube.com/watch?v=9VMCiewc7mE>

Pyotr Ilyich Tchaikovsky, The Tempest Symphonic-Fantasia after Shakespeare, 1873. Overture to The Tempest. The Chamber orchestra of Europe conducted by Thomas Ades. 4 minutes. <https://www.youtube.com/watch?v=Yyud1KJBBWg>

Pyotr Ilyich Tchaikovsky, Francesca da Rimini symphonic poem, 1877. Clarinet solo, Anton Moiseyenko. Great Hall of Moscow Conservatory. 6 minutes. <https://www.youtube.com/watch?v=IGsJcHFJ218>

Franz von Suppe, Leichte Kavallerie Overture, 1866. Franz-Welser Most conducts the Cleveland Orchestra. 7 minutes. <https://www.youtube.com/watch?v=MhWRmtsPCdM>

David Popper, Hungarian Rhapsody op. 68, 1894. Stjepan Hauser cello with the Zagreb Philharmonic Orchestra, conducted by Elisabeth Fuchs. 9 minutes. <https://www.youtube.com/watch?v=JKrAS5KBirE>

George Enescu, Romanian Rhapsody no. 1, 1901. Sergiu Celibidache conducts Orchestra Filarmonicii "George Enescu". 13 minutes. <https://www.youtube.com/watch?v=fwxuMDxT9Dw>

Richard Wagner, Siegfried idyll, 1870. BBC Scottish symphony orchestra conducted by Donald Runnicles, 2012 Proms Royal Albert Hall. 18 minutes. <https://www.youtube.com/watch?v=ds7sikMNoCk>

## CONCERT NO. III/5 (12)

Hugo Wolf, Italian Serenade, written in 1887 originally for string quartet, but he arranged it for string orchestra in 1892. Its first performance was in January 1904, 11 months after Wolf's death. Francois Leleux conducts Norwegian Chamber Orchestra. 7 minutes. [https://www.youtube.com/watch?v=nn9\\_fhw9nTY](https://www.youtube.com/watch?v=nn9_fhw9nTY)

Alexander Zemlinsky, Sinfonietta, 1934. Frankfurt Radio Symphony conducted by Andres Orozco-Estrada, in 2015. 22 minutes. [https://www.youtube.com/watch?v=uImIRf\\_IM3o](https://www.youtube.com/watch?v=uImIRf_IM3o)

Eugen d'Albert, Tiefland Prelude, 1924. Hessen Radio Symphony Orchestra, conducted by Kurt Schroder. 3 minutes. <https://www.youtube.com/watch?v=AGU1Cyx14Gc>

Ignatz Waghalter, New World Suite, 1939, reconstructed by Alexander Walker. V. Idyll and Hornpipe, State Symphony Orchestra Novaya Rossiya, conducted by Alexander Walker. 6 minutes. <https://www.youtube.com/watch?v=uafsvcx-jxw>

Vladimir Rebikov, Autumn Leaves, 1895. Chamber Orchestra Kremlin, conducted by Misha Rachlevsky. 6 minutes. <https://www.youtube.com/watch?v=qwMpxKAMj2c> Also by Rebikov, Yolka, The Christmas Tree after Fyodor Dostoevsky, Hans Christian Andersen and Gerhart Hauptmann, 1900, staged 1903. Christmas Tree Waltz, played by Boris Berezovsky at the Mariinsky Concert Hall in 2014. 2 m. <https://www.youtube.com/watch?v=1efr814wos0>

Alexander Dargomyzhsky, Kazachok, 1864. USSR State Symphony Orchestra conducted by Evgeny Svetlanov. 6 minutes. <https://www.youtube.com/watch?v=xzqWLILn5JM>

Eduard Napravnik, Melancolie op. 48 no. 3, arranged for string orchestra, 1888. USSR Symphony Orchestra conducted by Evgeny Svetlanov. 7 minutes. <https://www.youtube.com/watch?v=UZheXtPWkDw>

William Walton, Façade, an entertainment, a series of poems by Edith Sitwell are recited over an instrumental accompaniment by Walton, 1923. Radio Kamer Filharmonie conducted by Alejo Perez, Thomas Allen is the declamatory of the poems. 36 minutes. <https://www.youtube.com/watch?v=aFyTI4zjAVc>

William Walton, Crown Imperial, a coronation march composed for the coronation of George VI, 1937. Auckland Symphony Orchestra, conducted by Peter Thomas, 2012. 7 minutes. [https://www.youtube.com/watch?v=cwj1YyyP\\_OA](https://www.youtube.com/watch?v=cwj1YyyP_OA)

Leroy Anderson, Ticonderoga March, 1939. The Mount Prospect Community Band directed by Ralph Wilder. 2 minutes. <https://www.youtube.com/watch?v=wLNqDr4Z-Xk>

Max Reger, Variations and Fugue on a Theme by Mozart, op. 132, 1915. Frankfurt Radio Symphony conducted by Peter Eotvos, 2017. 34 minutes. <https://www.youtube.com/watch?v=tflcg4yymr4>

Robert Stolz, Wiener Café Walzwer for Orchestra, 1930. Vienna Symphonic Orchestra conducted by Robert Stolz. 5 minutes. [https://www.youtube.com/watch?v=So2YY2\\_la0](https://www.youtube.com/watch?v=So2YY2_la0)

Mario Castelnuovo-Tedesco, Ouverture op. 78 Giulio Cesare, 1934. West Australian Symphony Orchestra conducted by Andrew Penny. 11 minutes. <https://www.youtube.com/watch?v=9CS05o-mI50&list=PLbu6O48xGCHCYF3cD-qfZXPrC0JPiJeE7>

Francisco Asenjo Barbieri, Sinfonia sobre motivos de Zarzuela, 1856. Filarmonica Beethoven, conducted by Miguel Romea Chicote at the Palau de la Musica de Valencia in 2010. 8 minutes. <https://www.youtube.com/watch?v=wUqILpXU44s>

Mily Balakirev, Islamey, Oriental fantasy, op. 18, 1869, revised in 1902. Orchestrated by Alfredo Casella, the London Symphony Orchestra, conducted by Gianandrea Noseda. 9 minutes. [https://www.youtube.com/watch?v=z1B2KkxbA\\_U](https://www.youtube.com/watch?v=z1B2KkxbA_U)

Vincent d'Indy, La foret enchantee, Symphonic Poem, op. 8, 1878. III. Allegro con fuoco, Iceland Symphony Orchestra, conducted by Rumon Gamba. 5 minutes. [https://www.youtube.com/watch?v=QxSwprC\\_FAQ](https://www.youtube.com/watch?v=QxSwprC_FAQ)

Frederic Hymen Cowen, Two movements from his ballet suites "The Language of Flowers": 1. Gavotte – Yellow Jasmine, from Suite no. 1, 1880, 2. Valse – Viscaria, from Suite no. 2, 1914. Played by the Royal Albert Hall Orchestra, conducted by the composer on 4<sup>th</sup> December 1916. 7 minutes. <https://www.youtube.com/watch?v=YztERkoEgfM&list=PL7vIJ7DMkL-ER8DU-MrUYszbPwcy8w3dh&index=10>

## 14 CONCERTS NO. IV – OPERAS

### CONCERT NO. IV/1 (13)

Verdi Gala, new year 2012 concert, Orchestre symphonique de la radio de Stuttgart, conducted by Andres Orozco-Estrada, with Rolando Villazon tenor, Thomas Hampson baryton, Olga Peretyatko soprano, at Festspielhaus Baden-Baden. 109 minutes.

Giuseppe Verdi, arias from the operas : I vespri siciliani, 1855, Un ballo in maschera 1859, Oberto 1839, Rigoletto 1851, Don Carlos 1867, La traviata 1853 (libiamo, brindisi). Arias from operas of other composers: Gioachino Rossini – La pie voleuse, last revised by him in 1866; La danza – les soirees musicales, 1835. Nikolai Rimsky-Korsakov – Chant napolitain, 1907. Franz Lehar – Die lustige witwe – Lippen schweigen, 1905. Emmerich Kalman – Grafyn Maritza, 1924. Johann Strauss II – Die Fledermaus, 1874. Jacques Offenbach, Les contes d’Hoffman, 1880. <https://www.youtube.com/watch?v=DmPAncaJ7u0>

Georges Bizet (music), Ludovic Halevy, Henri Meilhac (lyrics), Carmen, 1875. La fleur que tu m’avais jetee, Placido Domingo. 7 min. <https://www.youtube.com/watch?v=jNgyhZFKgbo>

Jacques Offenbach (music), Jules Barbier (lyrics), Les contes d’Hoffmann, 1881. Barcarolle, belle de nuit, Anna Netrebko, Ellina Garanca, 4 minutes. <https://www.youtube.com/watch?v=0u0M4CMq7uI>

Jacques Offenbach (music), Jules Barbier (lyrics), Les contes d’Hoffmann, 1881. La legende de Kleinzach, Michael Spyres, with French captions. 5 minutes. <https://www.youtube.com/watch?v=f5IBbO-Ijfs>

Giuseppe Verdi, Il Trovatore, 1853. Anvil chorus, Met Opera. 3 minutes. [https://www.youtube.com/watch?v=MdX3T\\_Kjcos](https://www.youtube.com/watch?v=MdX3T_Kjcos)

Giacomo Puccini, La boheme, 1896. Che gelida manina, si mi chiamano Mimi, Luciano Pavarotti. 10 minutes. <https://www.youtube.com/watch?v=OkHGUaB1Bs8>

Giacomo Puccini, La boheme, 1896. Musetta’s waltz, Olga Kulchynska. 8 minutes. [https://www.youtube.com/watch?v=360M9RXb\\_Xs](https://www.youtube.com/watch?v=360M9RXb_Xs)

Giacomo Puccini, Madama Butterfly, 1904. Un bel di vedremo, Ermonela Jaho, from her living room a capela (7/2020), during the Covid-19 confinement. 4 minutes. <https://www.youtube.com/watch?v=FIAGrJwSx4I>

Giacomo Puccini, Tosca, 14.1.1900. E lucevan le stelle, Placido Domingo. 3 minutes. <https://www.youtube.com/watch?v=mfkfGjMwRWs>

Claude Debussy, Pelleas et Melisande, 1902. Act III Scene 1, The Welsh national opera production with Alison Hagley as Melisande and Neill Archer as Pelleas. Conducted by Pierre Boulez, staged by Peter Stein. 10 minutes. <https://www.youtube.com/watch?v=gbWydown8oo>

George Gershwin, Porgy and Bess. Libretto written by author DuBose Heyward and lyricist Ira Gershwin. Summertime, first and original version, recorded on July 19, 1935,

Abbie Mitchell vocals, George Gershwin piano and orchestra. 2 minutes.  
<https://www.youtube.com/watch?v=cSZxmDCxwQE>

Edouard Lalo, Le roi d'Ys, 1888. Overture, Orchestre national de France, conducted by Emmanuel Krivine. 11 minutes. <https://www.youtube.com/watch?v=FnDxZsxHzdw>

Jules Massenet, Manon, libretto by Henri Meilhac & Philippe Gille, 1884. Je marche sur tous les chemins, with Anna Netrebko, Staatsoperchor und Staatskapelle Berlin, Daniel Barenboim conductor, Vincent Paterson stage director. 7 minutes.  
<https://www.youtube.com/watch?v=J5kI136uDK8>

## CONCERT NO. IV/2 (14)

Pietro Mascagni, *Cavalleria Rusticana*, libretto by Giovanni Targioni-Tozzetti and Guido Menasci, based on the short story by Giovanni Verga. 1890. With Fiorenza Cossotto, Gianfranco Cecchele. Coro and Orchestra alla Scala, conducted by Herbert von Karajan. With English subtitles. 72 minutes. <https://www.youtube.com/watch?v=arqnoxvtzZ4>

Richard Wagner, *Tristan und Isolde*, 1865. Prelude and Liebestod, Daniel Barenboim conducting the West-Eastern Divan Orchestra, with Waltraud Meier, mezzo-soprano. 18 minutes. <https://www.youtube.com/watch?v=n4bqRINSQQE>

Gioachino Rossini, *Guglielmo Tell*, 1829. Overture, Arturo Toscanini conducts the NBC symphony orchestra. 12 minutes. [https://www.youtube.com/watch?v=t132rQ6i\\_zU](https://www.youtube.com/watch?v=t132rQ6i_zU)

Alban Berg, *Wozzeck*, 1925. Act 3, Scene 4, with Toni Blankenheim as Wozzeck. 6 minutes. <https://www.youtube.com/watch?v=sWMMhfY3ulY>

Franco Alfano, *Cyrano de Bergerac*, libretto by Henri Cain, based on Edmond Rostand's play. 1936. Scene la ballade du duel. With Roberto Alagna - Cyrano, Nathalie Manfrino - Roxane, Richard Troxell - Christian. Staged by David and Frederico Alagna, costumes by Christian Gasc. With Orchestra national de Montpellier, conducted by Marco Guidarini, Opera national de Montpellier. 5 minutes. <https://www.youtube.com/watch?v=ykSyR2RwbG0>

George Gershwin, *Porgy and Bess*, 1935. Sammy Davis Jr., Sportin' life, It ain't necessarily so. 6 minutes. <https://www.youtube.com/watch?v=2Ijhn3FIDQs&t=108s>

Richard Wagner, Bridal chorus from *Lohengrin*, act 2 scene 4, 1850. From Teatro alla scala, conducted by Daniel Barenboim, in German, with French and English subtitles. 5 minutes. <https://www.youtube.com/watch?v=f9QTV3H9Sp8>

Farewell my concubine, a Chinese opera, initially performed by Yang Xiaolou and Shang Xiaoyun in Beijing, 1918. Excerpt – 11 minutes. <https://www.youtube.com/watch?v=ISbF5tVvSXc>

Erich Wolfgang Korngold, *Die Tote Stadt*, libretto by Paul Schott (pseudonym of Erich's father Julius) 1920, based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach. Marietta's Lied, Renee Fleming. 7 minutes. <https://www.youtube.com/watch?v=ErdbxjzOFp4>

Giacomo Puccini, *La Boheme*, libretto by Luigi Illica and Giuseppe Giacosa, 1896. O soave fanciulla, Enrico Caruso, Nellie Melba, recorded in 1907. 3 minutes. <https://www.youtube.com/watch?v=GEdMgSRqwhg>

Giacomo Puccini, *Manon Lescaut*, libretto by Luigi Illica, Marco Praga and Domenico Oliva, 1893, based on the 1731 novel *Manon Lescaut* by Abbe Prevost. Donna non vidi mai, Enrico Caruso. 2 minutes. <https://www.youtube.com/watch?v=hUOYGZwieWc>

Charles Gounod, *Faust*, libretto by Michel Carre, Jules Barbier, 1859. Salut demeure chaste et pure, Jussi Bjoerling. 5 minutes. <https://www.youtube.com/watch?v=oImARrFg5E8>

Charles Gounod, Mireille, libretto by Michel Carre, inspired by Mireio by Frederic Mistral, 1864. Excerpts - Opera Grand Avignon, directed by Robert Fortune, with Nathalie Manfrino, Florian Laconi, Nicolas Cavallier, Orchestre regional Avignon-Provence conducted by Alain Guingal. 6 minutes. <https://www.youtube.com/watch?v=afwlcYQon9I>

Pyotr Ilyich Tchaikovsky, The Queen of Spades, La Dame de Pique, opera with a libretto by Modest Tchaikovsky, based on the 1834 novel by Alexander Pushkin, 1890. Lisa's Aria, with Asmik Grigorian. 7 minutes. <https://www.youtube.com/watch?v=KYvHkdruT-s>

Ambroise Thomas, Mignon, opera, libretto by Jules Barbier and Michel Carre, based on the 1796 Wilhelm Meister's Apprenticeship by Goethe, 1866. 1. Connais-tu le pays? Aria with Adelina Patti soprano recorded in 1906. 3 minutes. <https://www.youtube.com/watch?v=q1XdYAUhW0> 2. Luisa Tetrazzini, Je suis Titania. 5 minutes. [https://www.youtube.com/watch?v=M0qnutpiu\\_8](https://www.youtube.com/watch?v=M0qnutpiu_8)

Giacomo Meyerbeer, Le Prophete, opera, libretto by Eugene Scribe and Emile Deschamps, based on the 1756 L'essai sur le moeurs et l'esprit des nations by Voltaire, 1849. Edyth Walker, scene de la prison, recorded in 1902. 2 minutes. <https://www.youtube.com/watch?v=K4zek2XLnU8>

Giuseppe Verdi, Otello, libretto by Arrigo Boito, based on Shakespeare's play Othello, 1887. Niun mi tema, Francesco Tamagno. 4 minutes. <https://www.youtube.com/watch?v=p0Hqp5BAr9A>

Carl Nielsen, Maskarade (Masquerade), opera, libretto by Vilhelm Andersen, based on the comedy by Ludvig Holberg, 1906. Jeronimus' Sang: Fordum var der Fred paa Gaden, arrangement for bass and piano with Kim Borg. The role of Jeronimus, a citizen of Copenhagen, was performed originally at the premiere in 1906 by Karl Mantzius. 2 minutes. <https://www.youtube.com/watch?v=OhuJsm31-9Y>

## CONCERT NO. IV/3 (15)

Pyotr Ilyich Tchaikovsky, Eugene Onegin, text after A. S. Pushkin, by Pyotr Ilyich Tchaikovsky, & K. S. Shilovsky. 1879. Glynderbourne festival opera, the London philharmonic, conducted by Andrew Davis, with English subtitles. 154 minutes. <https://www.youtube.com/watch?v=50ZQ6brrYng&t=8527s>

Carl Maria von Weber, Oberon, opera written after a poem by Christoph Martin Wieland translated to English libretto by James Robinson Planché, 1826. Bruno Walter conducts Overture. 8 minutes. <https://www.youtube.com/watch?v=tIooqW8WM60>

Bedrich Smetana, The Bartered Bride, opera, libretto by Karel Sabina, 1866. Dance of the Comedians: 1. Sir Thomas Beecham conducts the Royal Philharmonic Orchestra in 1947. 4 minutes. <https://www.youtube.com/watch?v=gJyWrdFui4> 2. Circus Performance by The Philharmonia Orchestra at Garsington Opera. 7 minutes. [https://www.youtube.com/watch?v=vZpQ\\_mEFpI](https://www.youtube.com/watch?v=vZpQ_mEFpI) 3. Victor Borge conducts the Boston Pops Orchestra. 8 minutes. <https://www.youtube.com/watch?v=jDI1XkempTo>

## CONCERT NO. IV/4 (16)

Giuseppe Verdi, Rigoletto, based on Victor Hugo's *Le roi s'amuse*, libretto by Francesco Maria Piave, 1851. Vienna Philharmonic Orchestra, conducted by Riccardo Chailly, Vienna State Opera, with Luciano Pavarotti, Edita Gruberova, Victoria Vergara, Ingvar Wixell, Ferruccio Furlanetto. With English subtitles. 118 minutes.  
<https://www.youtube.com/watch?v=fYDI6MWkCW8&t=4s>

Amilcare Ponchielli, *La Gioconda*, opera, libretto by Arrigo Boito, based on the 1835 play *Angelo, Tyrant of Padua* by Victor Hugo, 1876. *Cielo e mar*, sung by Antonio Paoli, recorded in 1911. 4 minutes <https://www.youtube.com/watch?v=yCaMNzKfLI>

Richard Strauss, *Der Rosenkavalier*, *The Knight of the Rose*, libretto by Hugo von Hofmanstahl, 1911. Act 2, of a Salzburg 1984 production, conductor Herbert von Karayan, with Agnes Baltsa, Anna Tomowa-Sintow, Janet Perry, Kurt Moll, with English subtitles. 58 minutes. <https://www.youtube.com/watch?v=ycVHU4AJpNo>

## CONCERT NO. IV/5 (17)

Giuseppe Verdi, *La Traviata*, libretto by Francesco Maria Piave, based on the play « la dame aux camélias » by Alexandre Dumas fils, 1853. With Anna Moffo, Gino Bechi, Franco Bonisoli, with Orchestra and chorus of the Rome Opera, conducted by Giuseppe Patane. Staged by Mario Lanfranchi, with English subtitles. 112 minutes.  
[https://www.youtube.com/watch?v=tog9KGIPW4Q&list=PL4jmgLPuATP0j3I7X\\_ge-Et6JZk8pJNFW&index=24&t=1919s](https://www.youtube.com/watch?v=tog9KGIPW4Q&list=PL4jmgLPuATP0j3I7X_ge-Et6JZk8pJNFW&index=24&t=1919s)

Charles Gounod, opera *Romeo et Juliette*, libretto by Jules Barbier and Michel Carre, based on Shakespeare's play, 1867. Leon Rothier, *Dieu qui fis l'homme a ton image !*. 7 minutes.  
<https://www.youtube.com/watch?v=x4XrbwFVgHQ>

Giuseppe Verdi, *La forza del destino*, *The Power of Fate*, opera, libretto by Francesco Maria Piave, based on the Spanish drama *Don Alvaro o la fuerza del sino* by Angel de Saavedra, 3<sup>rd</sup> Duke of Rivas, 1862. Overture, Berliner Philharmoniker directed by Riccardo Muti. 2 minutes.  
<https://www.youtube.com/watch?v=bmCXWtqDqIA>

Richard Wagner (music and libretto), *Die Meistersinger von Nurnberg*, *The Master-Singers of Nuremberg*, 1868. Act 2, a 2009 Vienna production, Orchestra and Chorus Wiener Staatsoper, conducted by Christian Thielemann, staged by Otto Schenk, with Falk Struckmann, Johan Botha, Ain Anger, Adrian Erod, Wolfgang Koch, Michael Schade, Ricarda Merbeth, Michaela Selinger, with Italian subtitles. 64 minutes.  
<https://www.youtube.com/watch?v=d9yWfo2Yp9E>

## CONCERT NO. IV/6 (18)

Giacomo Puccini, La Boheme, libretto by Luigi Illica & Giuseppe Giacosa, based on Scenes de la vie de boheme by Henry Murger, 1896. Opera royal de Wallonie, conductor Frederic Chaslin, staged by Stefano Mazzonis de Pralafra. With Angela Gheorghiu, Stefan Pop, Ionut Pascu, Maria Rey-Joly, French subtitles. 118 minutes.  
<https://www.youtube.com/watch?v=cGFZLzJQHEs>

Giacomo Puccini, Gianni Schicchi, a comic opera in one act, libretto by Giovacchino Forzano, based on an incident mentioned in Dante's Divine Comedy. The work is the third and final part of Puccini's Il trittico, The Triptych, three one-act operas, originally written to be presented together, 1918. Glyndebourne Festival Opera, with Felicity Palmer, Marie McLaughlin, Riccardo Novaro, Massimo Giordano, Luigi Roni, Alessandro Corbelli, conductor – Vladimir Jurowski, London Philharmonic Orchestra, with Spanish subtitles. 57 minutes. <https://www.youtube.com/watch?v=GcCN6fya8LQ>

Modest Mussorgsky (music and libretto), Boris Godunov, based on the 1825 drama Boris Godunov by Aleksandr Pushkin, 1874. Grand gala opening of the new Mariinsky II Theatre in Saint Petersburg, 2/5/2013, scene. 8 minutes.  
<https://www.youtube.com/watch?v=70RIWenSlms>

## CONCERT NO. IV/7 (19)

Charles Gounod, Faust, libretto by Jules Barbier and Michel Carre, based on Johann Wolfgang von Goethe's Faust, part one, 1859. Performed by Opera Bastille, Paris, with Roberto Alagna, Inva Mula, Paul Gay, conducted by Alain Altinoglu. French captions. 175 minutes. <https://www.youtube.com/watch?v=Q7oVDMVXyqw>

Leos Janacek, Jenufa, Czech libretto by the composer based on the play Jeji pastorkyna by Gabriela Preissova, 1904. Asmik Grigorian performs Jenufa at the Royal Opera House. Scene. 6 minutes. <https://www.youtube.com/watch?v=UYW9GG-pcHY>

## CONCERT NO. IV/8 (20)

Georges Bizet, Carmen, libretto by Henri Meilhac and Ludovic Halevy, based on the novella by Prosper Merimee, 1875. Opera Bastille production, with Orchestra and chorus of the Opera national de Paris, conducted by Frederic Chaslin, staged by Alfredo Arias. With Beatrice Uria-Monzon, Sergei Larin, Norah Amsellem, Gino Quilico. French subtitles. 158 minutes. <https://www.youtube.com/watch?v=zTDMvyj4TFg>

Hector Berlioz, Les Troyens, libretto by Hector Berlioz from Virgil's epic poem the Aeneid, 1863. 1. Regine Crespin, Je vais mourir, Adieu fiere cite, Orchestre philharmonique de l'ORTF, Jean-Claude Hartemann conducting, 1966. 6 minutes. <https://www.youtube.com/watch?v=XP8kZPcDVcs> 2. Grand duet, Opera de Lyon with Gary Lakes and Kathryn Harries, 1988. 11 minutes. <https://www.youtube.com/watch?v=I3PDSBByy-w> 3. Inutiles regrets, with Bryan Hymel, English subtitles, 2013. 7 minutes. <https://www.youtube.com/watch?v=Ctb3TNq3M7A>

## CONCERT NO. IV/9 (21)

George Gershwin, Porgy and Bess, libretto by author DuBose Heyward and lyricist Ira Gershwin, 1935. A BBC production directed by Trevor Nunn, with London philharmonic conducted by Simon Rattle. With Willard White, Cynthia Haymon, Gregg Baker, Cynthia Clarey, Damon Evans, Paula Ingram. With Spanish subtitles. 183 minutes.  
<https://www.youtube.com/watch?v=fO2114PmTl4>

## CONCERT NO. IV/10 (22)

Giuseppe Verdi, Aida, libretto by Antonio Ghislanzoni, 1871. With Luciano Pavarotti, Margaret Price, San Francisco Opera. 163 minutes.  
<https://www.youtube.com/watch?v=b8rsOzPzYr8&t=2816s>

However, I recommend also the Teatro La Fenice 2019 production, with Mattia Denti, Irene Roberts, Roberta Mantegna, Francesco Meli, with French subtitles. 155 minutes.  
<https://www.youtube.com/watch?v=BQ0UYvWqqIU>

Giuseppe Verdi, Falstaff, libretto by Arrigo Boito, adapted from the play The Merry Wives of Windsor and scenes from Henry IV, part I and II by William Shakespeare, 1893. 1. Act 1 Scene 2 of the WNO production, with Suzanne Murphy, Nuccia Focile, Cynthia Buchan, English captions. First part - 9 minutes. <https://www.youtube.com/watch?v=k-XcuPujX40> 2. Second part – 5 minutes. <https://www.youtube.com/watch?v=IaSWVhkBBCM> 3. Bryn Terfel as Falstaff, San Francisco Opera, highlights. 6 minutes.  
<https://www.youtube.com/watch?v=NKDiF3f2RXs>

## CONCERT NO. IV/11 (23)

Gaetano Donizetti, *L'elisir d'amore*, libretto – Felice Romani, after Eugene Scribe's libretto for Daniel Auber's *Le philtre*. 1832, Vienna state opera, with Rolando Villazon, Anna Netrebko, Leo Nucci, Ildebrando D'arcangelo, with English subtitles. 131 minutes. <https://www.youtube.com/watch?v=iJPsrFjrEw>

However, I recommend also the Scottish opera staged by Roxana Haines, with Arthur Bruce, Catriona Hewitson, Shengzhi Ren, Roland Weed, 2021. All performers observe current physical distancing guidelines throughout the filming of this opera. English subtitles. 127 minutes. [https://www.youtube.com/watch?v=SU\\_wsCq\\_Irk&t=2s](https://www.youtube.com/watch?v=SU_wsCq_Irk&t=2s)

Giacomo Puccini, *Manon Lescaut*, libretto by Luigi Illica, Marco Praga and Domenico Oliva, based on the 1731 novel *Histoire du Chevalier des Grieux et de Manon Lescaut* by Abbe Prevost, 1893. 1. Act I, Buenos Aires Lirica, 2016, direccion musical Mario Perusso, puesta en escena Andre Heller-Lopes, direccion del coro Juan Casasbellas, with Macarena Valenzuela, Eric Herrero, Ernesto Bauer. Coro Buenos Aire Lirica y Orquesta, with Spanish subtitles. 35 minutes. <https://www.youtube.com/watch?v=QSOIPxelxXY> 2. Oh, sarò la più bella... Tu, tu, amore duet in Act II, 1957, with Maria Callas and Giuseppe di Stefano. 8 minutes. <https://www.youtube.com/watch?v=wDPAKzOJ-4E> 3. Act 3, finale. James Levine conducting in 1980 the Metropolitan Opera orchestra, Plácido Domingo – Des Grieux, Renata Scotto – Manon Lescaut. 8 minutes. [https://www.youtube.com/watch?v=TiQX9ftYb\\_c](https://www.youtube.com/watch?v=TiQX9ftYb_c)

## CONCERT NO. IV/12 (24)

Kurt Weill – music and Bertolt Brecht - play, Die Dreigroschenoper, The threepenny opera, the play is adapted from a translation by Elisabeth Hauptmann of John Gay's 18<sup>th</sup> century English The beggar's opera and 4 ballads by Francois Villon, 1928. The St. Pauli theater Hamburg 2005 production in German, with Ulrich Tukur, Christian Redl, Eva Mattes, Maria Bill, Stefanie Stappenbeck, Peter Franke. 125 minutes.  
<https://www.youtube.com/watch?v=hLFwsc8AxgI>

Alternatively, an open-air-spectakel von Theaterhaus Jena und JenaKultur zur Eröffnung der Kulturarena Jena, 2006, with Gunnar Titzmann, Andrea Schmid, Saskia Taeger, Tim Ehlert, Bernard Dechant, Natalie Hunig. Musical direction – Vicky Schmattolla, Stage direction – Markus Heinzelmann. With German captions. 152 minutes.  
<https://www.youtube.com/watch?v=9iZ9GYgENDM&t=3189s>

I recommend a 1989 film Mack the Knife, Menahem Golan directed, Golan Globus produced, with Raul Julia, Richard Harris, Julia Migenes, Roger Daltrey, Julie Walters, with live captions. 122 minutes.  
<https://www.youtube.com/watch?v=v2xIJIOWKM&list=PL0xuXKqtGDAB7VF5CIHODCfAOBnLs71Xi&index=9&t=2986s>

Bela Bartok, Bluebeard's Castle, libretto by Bela Balazs in Hungarian, based on La barbe bleue by Charles Perrault, 1918. Complete opera with Italian subtitles. Budapest Opera, 2018, with Sylvia Sass, Kolos Kovats, London Philharmonic orchestra conducted by Sir Georg Solti, regia, scena e costume Jean-Pierre Ponnelle, with Italian subtitles. 59 minutes.  
<https://www.youtube.com/watch?v=XRbtOM892qc>

## CONCERT NO. IV/13 (25)

Alban Berg, *Wozzeck*, libretto by the composer, based on the play by Georg Buchner *Woyzeck*, 1925. With Toni Blankenheim, Sena Jurinac, Richard Cassilly, Peter Haage, Gerhard Unger, Hans Sotin, in the 1970 film, with English subtitles. 104 minutes. [https://www.youtube.com/watch?v=rHFFPyU41\\_0](https://www.youtube.com/watch?v=rHFFPyU41_0)

I recommend also the outstanding 1987 performance of the Vienna State Opera – chorus, master – Helmuth Froschauer, and orchestra, conducted by Claudio Abbado, sung in German with English subtitles. With Franz Grundheber, Hildegard Behrens, Walter Raffeiner, Philip Langridge. Stage director – Adolf Dresen. Act I. 35 minutes. <https://www.youtube.com/watch?v=OdinmIIdnYw> Act II. 30 minutes. <https://www.youtube.com/watch?v=6Iul1hRx0xw> Act III. 31 minutes (altogether – 96 minutes). [https://www.youtube.com/watch?v=viXMstoz5\\_Q&t=722s](https://www.youtube.com/watch?v=viXMstoz5_Q&t=722s)

Alban Berg, *Lulu*, composed from 1929 to 1935, premiered incomplete in 1937. Berg adapted the libretto from Frank Wedekind's two *Lulu* plays – *Earth Spirit*, 1895, and *Pandora's Box*, 1904. Paris opera performance at Palais Garnier, 24/2/1979, with English subtitles. With Teresa Stratas, Yvonne Minton, Hanna Schwarz, Toni Blankenheim. Choeur et Orchestre de l'Opera de Paris, conducted by Pierre Boulez, director Patrice Chereau. Act I. 61 minutes. <https://www.youtube.com/watch?v=4v0UjK5gUJk>

Alban Berg, *Lulu*, excerpt, Gran Teatre del Liceu, Barcelona, 11/2010, with Patricia Petibon, Ashley Holland, Paul Groves, with French subtitles. 12 minutes. <https://www.youtube.com/watch?v=pg146bLviZY>

Alban Berg, *Lied der Lulu*, Natasha Salles – soprano, Nobuyoshi Shima – piano. CNSMD de Lyon. 3 minutes. [https://www.youtube.com/watch?v=u5InoB5Dg\\_A](https://www.youtube.com/watch?v=u5InoB5Dg_A)

## CONCERT NO. IV/14 (26)

Giacomo Puccini, *Tosca*, libretto by Luigi Illica and Giuseppe Giacosa, based on Victorien Sardou's 1887 play *La Tosca*, premiered at the Teatro Costanzi in Rome on 14 January 1900. Bruno Bartoletti conducts the London New Philharmonia Orchestra, Chorus – Ambrosian Singers, stage director Gianfranco de Bosio, with Placido Domingo, Raina Kabaivanska, Mario Ferrara, Giancarlo Luccardi, Alfredo Mariotti, Sherill Milnes, Bruno Grella. English subtitles. 116 minutes. <https://www.youtube.com/watch?v=yOO2X7xVcHU&t=855s>

Alternatively, the 9/2/1964 Covent Garden Royal Opera House, Franco Zeffirelli production, chorus master – Douglas Robinson, with Maria Callas, Tito Gobbi, Dennis Wicks, Robert Bowman, Renato Cioni. Act 2, with English subtitles. 45 minutes. <https://www.youtube.com/watch?v=xnFlg1z1hPc>

Vissi d'arte, aria from Act 2, with Maria Callas, in color, with English subtitles. 4 minutes. <https://www.youtube.com/watch?v=xgKxUROxKGE>

Alternatively, the 1953 La Scala Opera, chorus and orchestra conducted by Victor de Sabata, with Maria Callas, Tito Gobbi, Giuseppe di Stefano, Franco Calabrese, Melchiorre Luise. Act 1, only sound. 43 minutes. <https://www.youtube.com/watch?v=IKcz5TdQ17c> Act 2, only sound. 40 minutes. <https://www.youtube.com/watch?v=ZtWkUMTSI14> Act 3, only sound. 26 minutes. [https://www.youtube.com/watch?v=G\\_IgmZvD\\_pM](https://www.youtube.com/watch?v=G_IgmZvD_pM) Total – 109 minutes.

Ruggero Leoncavallo (music and libretto), *Pagliacci*, *Clowns*, premiered at the Teatro Dal Verme in Milan on 21 May 1892, conducted by Arturo Toscanini. A 1982 film directed by Franco Zeffirelli, with Placido Domingo, Teresa Stratas, Juan Pons from La Scala production, Georges Pretre conducted the Orchestra & Choir of La Scala. English subtitles. 69 minutes.

Part 1. 12 minutes. <https://www.youtube.com/watch?v=ZaD7J48o9wY&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=14>

Part 2. 11 minutes. [https://www.youtube.com/watch?v=u9\\_wl5PA0sQ](https://www.youtube.com/watch?v=u9_wl5PA0sQ)

Part 3. 14 minutes. <https://www.youtube.com/watch?v=lrnOMXv9j9w>

Part 4. 14 minutes. <https://www.youtube.com/watch?v=sd4qvZlpOJU>

Part 5. 10 minutes. <https://www.youtube.com/watch?v=hB86lNNqmb8>

Part 6. 8 minutes. [https://www.youtube.com/watch?v=nn9K\\_sJakiw](https://www.youtube.com/watch?v=nn9K_sJakiw)

Alternatively, we can watch the film undivided to parts but also without captions in 71 minutes. <https://www.youtube.com/watch?v=dSURBaT3XF4&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=13&t=1149s>

Or the film undivided to parts, with Spanish subtitles, in 69 minutes. <https://www.youtube.com/watch?v=4ZE5ExxnIyA&t=2558s>

## 13 CONCERTS NO. V – OPERETTAS

### CONCERT NO. V/1 (27)

Jacques Offenbach (music), and Ludovic Halevy, Henri Meilhac (lyrics), La belle Helene, 1864. Sinfionetta de l'opera de Lausanne, the opera was staged and acted (Menelas) by Michel Fau, with German subtitles. 123 minutes.  
<https://www.youtube.com/watch?v=IEuv4vMJjUo>

Arthur Sullivan (music) and W. S. Gilbert (lyrics), The Mikado, 1885. Tit willow, sung by John Reed. 3 minutes. <https://www.youtube.com/watch?v=qO8zVY6xspg>

Jacques Offenbach (music), Ludovic Halevy, Henri Meilhac (lyrics), La vie parisienne, 1866. Je suis bresilien, Dario Moreno. 2 min. <https://www.youtube.com/watch?v=QE-rNQaJnSM>

Jacques Offenbach (music), Ludovic Halevy, Hector Cremieux (lyrics), Orphee aux enfers, 1874. Salzburg festival, extracts, staged by Barrie Kosky, with Joel Prieto, Kathryn Lewek, Max Hopp, Anne Sofie von Otter, Wiener philharmoniker, conducted by Enrique Mazzola, with can can dance. 3 minutes. <https://www.youtube.com/watch?v=6iAD-0iV7J0>

Pygmalion, a play by George Bernard Shaw, 1913. Adapted to a musical My Fair Lady in 1956. From the 1964 film, The Rain in Spain, with Audrey Hepburn, Rex Harrison, Wilfrid Hyde-White, 4 minutes. <https://www.youtube.com/watch?v=xmADMB2utAo>

Arthur Sullivan (music) and W. S. Gilbert (lyrics), HMS Pinafore, 1878. When I was a lad, 2017 Stratford Festival. 2 minutes. <https://www.youtube.com/watch?v=Kfao1s3Tiek>

Cole Porter, music & lyrics, Anything Goes, 1934:

1. It's delightful song & dance, with Mitzi Gaynor & Donald O'Connor, 1956 film. With English captions. 6 minutes. <https://www.youtube.com/watch?v=gU9nTXathaw>

2. Anything Goes song and dance, with Mitzi Gaynor, 1956 film. 3 minutes. [https://www.youtube.com/watch?v=Hq0\\_OgAANgM](https://www.youtube.com/watch?v=Hq0_OgAANgM)

3. You're the top, with Bing Crosby, Mitzi Gaynor, Donald O'Connor, Zizi Jeanmaire, 1956 film. 3 minutes. <https://www.youtube.com/watch?v=WLY2BylN6oA>

4. Red Skelton, Gene Kelly, Virginia O'Brien, Tommy Dorsey, Lucille Ball, Friendship. 3 minutes. <https://www.youtube.com/watch?v=Qm1AZOmNxbw>

5. Ethel Merman, I get a kick out of you, from the 1936 film. 3 minutes. <https://www.youtube.com/watch?v=hGbKOKMkAoQ>

6. Frank Sinatra and Natalie Cole, I get a kick out of you. 3 minutes. <https://www.youtube.com/watch?v=uocvdtUWol>

7. Anything Goes, performed by Cole Porter in 1934. 3 minutes. <https://www.youtube.com/watch?v=Wd1w5tn040g>

8. Patti LuPone and the company perform the title song from Anything Goes at the 1988 Tony Awards, with English captions. 5 min. <https://www.youtube.com/watch?v=UpjaqswBVIA>

Geronimo Gimenez, La tempranica, zarzuela, libretto by Julian Romea Parra, 1900. Zapateao sung by Teresa Berganza. 2 minutes. <https://www.youtube.com/watch?v=dlpyyizs6SU>

Jacques Offenbach, Ba-ta-clan, libretto by Ludovic Halevy, 1855. 1. Scene, with Monique Borrelli. 4 minutes. <https://www.youtube.com/watch?v=C0mBLgsEtgc> 2. En avant le Ba-ta-clan!, with Eric Reddet – tenor, Eric Lederhandler conducts the Nuove Musiche orchestra. 4 minutes. <https://www.youtube.com/watch?v=MPgc-cJZrA0> 3. Finale, with Eric Reddet – tenor, Eric Lederhandler conducts the Nuove Musiche orchestra. 4 minutes. <https://www.youtube.com/watch?v=Iq7fFV0knM>

Rudolf Friml, The Vagabond King, book and lyrics by Brian Hooker and William Post, based upon Justin Huntly McCarthy's 1901 romantic novel and play If I Were King, the story is a fictionalized episode in the life of the 15th century poet and thief Francois Villon, 1925. Someday, Mario Lanza. 3 minutes. [https://www.youtube.com/watch?v=2bdufXQ\\_wxM](https://www.youtube.com/watch?v=2bdufXQ_wxM)

## CONCERT NO. V/2 (28)

Franz Lehar, Die Lustige Witwe, The merry widow, libretto victor leon & leo stein, 1905. The Zurich opera, English subtitles. 125 minutes.  
<https://www.youtube.com/watch?v=Z3KrQ7UUroY>

Robert Planquette, Les cloches de Corneville, libretto by Clairville and Charles Gabet, 1877. Scene, 2012, Toulouse. 12 minutes. <https://www.youtube.com/watch?v=YhychvO7D94>

Jacques Offenbach, Le Pont des Soupirs, libretto by Hector Cremieux and Ludovic Halevy, 1868. Serenade, with Maurice Sienes and Bernard Pisani at the Theatre de Paris, 1987. 2 minutes. <https://www.youtube.com/watch?v=j1DLO0B4Rqs>

Jacques Offenbach, Pomme d'api, libretto by Ludovic Halevy, William Busnach, 1873. Trio du grill with Amelie Robins, Florian Laconi, Armando Noguera. 5 minutes.  
<https://www.youtube.com/watch?v=UGmox9SeoME>

Victor Masse, Les noces de Jeanette, libretto by Jules Barbier, Michel Carre, 1853. Air du rossignol, Ellen Beach Yaw, recorded in 1907. 4 minutes.  
[https://www.youtube.com/watch?v=W\\_ior5\\_cuAo](https://www.youtube.com/watch?v=W_ior5_cuAo)

Arthur Sullivan, music, lyrics by W. S. Gilbert, Princess Ida, 1884. Scenes, The Gilbert and Sullivan Opera Company, the National Festival Orchestra conducted by David Russell Hulme, with Gareth Jones, Oliver White, Philip Cox, Chloe Wright, Jil Pert. 9 minutes.  
[https://www.youtube.com/watch?v=Lfl9czpK\\_Fo](https://www.youtube.com/watch?v=Lfl9czpK_Fo)

Arthur Sullivan, music, lyrics by W. S. Gilbert, The Yeomen of the Guard, 1888. I have a song to sing, O!, with Lisa Milne, Mark Stone, BBC Singers, BBC Concert Orchestra, conducted by Jane Glover, directed by Martin Duncan. 4 minutes.  
<https://www.youtube.com/watch?v=yImDO8CjG94>

Johann Strauss II, Austrian composer, Der Zigeunerbaron, The Gypsy Baron, libretto by Ignaz Schnitzer, based on the unpublished 1883 story Saffi by Mor Jokai, 1885. Jokai later published a novel A ciganybaro, The Gypsy Baron in 1885 using an expanded version of this same story. Excerpts with Rudolf Schock and Hedi Klug. 8 minutes.  
<https://www.youtube.com/watch?v=bIRdhqMQ7PM>

Johann Strauss II, Fruehlingstimmenwalzer, Voices of Spring, 1882. Lucia Popp. 6 minutes.  
<https://www.youtube.com/watch?v=IWMrPQ0VKWg>

Jacques Offenbach, Barbe-bleue, Bluebeard, libretto by Henri Meilhac and Ludovic Halevy, based on Charles Perrault's 1697 story, 1866. Kiss Orgy, with Johannes Chum, Elisabeth Kulman, Cornel Frey, the Arnols Schoenberg Choir Chamber Orchestra of Europe, conducted by Nikolaus Harnoncourt, stage direction Philipp Harnoncourt. 10 minutes.  
<https://www.youtube.com/watch?v=SSzvtQN5lDc>

## CONCERT NO. V/3 (29)

Johann Strauss II, Die Fledermaus, libretto by Karl Haffner & Richard Genée, 1874. Wiener staatsoper and philharmoniker, with English subtitles. 137 minutes.  
<https://www.youtube.com/watch?v=lAcedJD4Law>

Jacques Offenbach, La grande duchesse de Gerolstein, libretto by Henri Meilhac and Ludovic Halevy, 1867. Finale, The Theatre du Chatelet, Orchestra and Choir Les Musiciens du Louvre, Grenoble, conducted by Marc Minkowski, with Felicity Lott, Yann Beuron, Sandrine Piau. 7 minutes. <https://www.youtube.com/watch?v=puL0Mji9E2Y>

Jacques Offenbach, La Perichole, libretto by Henri Meilhac and Ludovic Halevy, based on the 1829 play Le carrosse du Saint-Sacrement by Prosper Merimee, 1874. 1. Teresa Berganza, Ah, quel diner, conductor Raymond Leppard. 2 minutes. [https://www.youtube.com/watch?v=F6NKi\\_Vbe0U](https://www.youtube.com/watch?v=F6NKi_Vbe0U) 2. Air de la lettre, with Charlotte Kourby. 3 minutes. <https://www.youtube.com/watch?v=kxLaV9e4UI> 3. Excerpts, with Joan Sutherland, Pieter van der Stolk, Francis Egerton, London Symphony Orchestra, conducted by Richard Bonyngé, 1972, with English subtitles. 28 minutes. <https://www.youtube.com/watch?v=ULWFmj5EZU0&t=708s>

Andre Messager, Veronique, operetta, libretto by Albert Vanloo and Georges Duval, 1898. Duo de l'anne, with Isabelle Charles and Philippe Renaud Danthe. 3 minutes. <https://www.youtube.com/watch?v=IXNZ8RdYnko>

## CONCERT NO. V/4 (30)

Arthur Sullivan (music), W. S. Gilbert (lyrics), The Mikado, 1885. In a 1939 British film, with Martyn Green, Sydney Granville, Kenny Baker, Jean Collin, many of the other leads and choristers were members of the D'Oyly Carte Opera Company. English auto-generated captions. 91 minutes. <https://www.youtube.com/watch?v=vXv74rc9GOI>

Arthur Sullivan, H.M.S. Pinafore, lyrics by W. S. Gilbert, 1878. The D'oyly carte opera company's 1973 production, with John Reed, Michael Rainer, Malcolm Williams, Pamela Field, Lyndsie Holland, John Ayldon, Pauline Wales, musical director Royston Nash, staged by John Sichel, with English subtitles. 92 minutes. <https://www.youtube.com/watch?v=N6iNGprcxFI>

## CONCERT NO. V/5 (31)

Arthur Sullivan, lyrics by W. S. Gilbert, *The Pirates of Penzance*, 1879. 1983 film, with Kevin Kline, Angela Lansbury, Linda Ronstadt, George Rose, Rex Smith, Tony Azito, produced by Joseph Papp, directed by Wilford Leach, with English subtitles. 112 minutes. <https://www.youtube.com/watch?v=IGzv4vufN-k>

Kurt Weill, *Surabaya Johnny*, from the musical *Happy End*, book by Elisabeth Hauptmann, lyrics by Bertolt Brecht, 1929. With Ute Lemper. 7 minutes. <https://www.youtube.com/watch?v=yT4oA24hE9Y>

Franz von Suppe, *Die schone Galathee*, *The Beautiful Galatea*, operetta to a German libretto by the composer and Leonard Kohl von Kohlenegg, 1865. An operetta evening at the Deutschen Staatsoper Berlin 1982, orchestra conducted by Robert Hanell, directed by Horst Bonnet, with Carola Nossek, Peter Bindzus, Peter Menzel, Gunter Kurth. First part of the evening (from the beginning to minute 63) – full-length opera *Die Schone Galathee*, with live captions. 63 minutes. <https://www.youtube.com/watch?v=Pv5Cu2zWmHk>

## CONCERT NO. V/6 (32)

Arthur Sullivan, lyrics by W. S. Gilbert, *The Gondoliers*, 1889. Stratford festival, with Eric Donkin, Douglas Chamberlain, Richard McMillan, John Keane, Paul Massel, Karen Skidmore, Marie Baron, Kimble Hall, Deborah Milsom, with English subtitles. 149 minutes. <https://www.youtube.com/watch?v=7To1E2y5Aq0>

Carl Zeller, *Der Vogelhandler*, *The Bird Seller*, operetta with a libretto by Moritz West and Ludwig Held, based on Victor Varin's and de Bievil's *Ce que deviennent les roses*, 1897. In 1891 Helen Tretbard translated the original German libretto into English and adapted it for performance in America as *The Tyrolean*. *Der Vogelhandler* was first performed in 1891 in Vienna. 1. Christel von der Post, with Ute Gferer - singer, Rudolf Bibl conducts at the 1998 Seefestspiele Morbisch. 4 minutes. <https://www.youtube.com/watch?v=RFiCVMk8wBQ> 2. Gruss euch Gott, with Sebastian Reinthaller, at the Seefestspiele Morbisch, with live captions. 6 minutes. [https://www.youtube.com/watch?v=mkwE\\_-S6eO8](https://www.youtube.com/watch?v=mkwE_-S6eO8) 3. Schau mir nur recht ins Gesicht, with Lucia Popp and Ernst Schutz, 1967. 5 min. <https://www.youtube.com/watch?v=lzJKafdLZVI> 4. Rheinwalzer, with Peggy Steinr soprano, Martin Doubravsky conducts. 5 minutes. <https://www.youtube.com/watch?v=qa2bYeT3PT4> 5. Entrée der Kurfürstin, Deutsche Bioscope, 1908. 4 minutes. <https://www.youtube.com/watch?v=cyJK6P3nSjU> 6. Scene, Bettina Schmitt conducts, Charlotte Leitner directs. 4 minutes. <https://www.youtube.com/watch?v=IiZ1uZaTFs> 7. Nightingale Song, sung and whistled by Elisabeth Schumann soprano, 1930. 4 min. <https://www.youtube.com/watch?v=AzGxdOIaIis>

## CONCERT NO. V/7 (33)

Sigmund Romberg, *The Desert Song*, lyrics by Oscar Hammerstein II, Otto Harbach and Frank Mandel, 1926. A 1955 TV production, with Nelson Eddy and Gale Sherwood, with English captions. 74 minutes. <https://www.youtube.com/watch?v=LK7OI77xh-M>

Reynaldo Hahn, *Ciboulette*, libretto by Robert de Flers and Francis de Croisset, 1923. 1. Directed by Colette Hochain, orchestra conducted by Lucile Stunou, with Mathilde Roge, Guillaume Durand, Gregoire Delamare, Aline Quentin, with live captions. 96 minutes. <https://www.youtube.com/watch?v=t7s5aDpxXLw&t=399s>

Alternatively: 1. Scene, Orchestre symphonique de l'Opera de Toulon, conducted by Laurence Equilbey, directed by Michel Fau, with Julie Fuchs, Jean-Francois Lapointe, Julien Behr, Eva Ganizate. 6 minutes. <https://www.youtube.com/watch?v=ziLUe-yBBqA> 2. Finale. Monte Carlo Philharmonic, conducted by Didier Benetti. With Julie Fuchs, Ludivine Gombert, Gabrielle Philiponet, Philippe Talbot, Jean-Pierre Furlan. 4 minutes. <https://www.youtube.com/watch?v=9q07LQqHNkg>

Many musicals, mainly from the US, are mentioned in this collection in Musical Films and other categories, such as *Show Boat*. Others are mentioned in the Operetta category, such as *Anything Goes*. I'll bring here 2 examples, as well as an additional scene from *Show Boat*.

Richard Rodgers (music), Lorenz Hart (lyrics), *Jumbo*, book by Ben Hecht, Charles MacArthur, 1935. *Circus on Parade*, from the 1962 "Billy Rose's *Jumbo*" movie, directed by Charles Walters, with Doris Day, Jimmy Durante, Martha Raye, Stephen Boyd. 5 minutes. <https://www.youtube.com/watch?v=MJstV3WS7yQ>

George Gershwin (music), Ira Gershwin (lyrics), *Funny Face*, starring Fred Astaire and his sister Adele Astaire, 1927. *Funny Face* song, from the 1957 Stanley Donen film, with Fred Astaire and Audrey Hepburn. 4 minutes. <https://www.youtube.com/watch?v=9xo1onGh3us>

Jerome Kern (music) and Oscar Hammerstein II (book), *Show Boat*, based on Edna Ferber's 1926 novel, the musical was first produced by Florenz Ziegfeld in 1927 on Broadway. *Make Believe*, from the 1951 movie *Show Boat*, with Howard Keel and Kathryn Grayson. 5 minutes. <https://www.youtube.com/watch?v=1VvpDE87b7E>

## CONCERT NO. V/8 (34)

Jacques Offenbach, *La vie parisienne*, libretto by Henri Meilhac and Ludovic Halevy, 1866. Opera de Lyon, conductor Jean-Yves Ossonce, with Jacques Verzier, Jean-Francois Sivader, Helene Delavault, Yvan Merat-Barboff, Jean-Yves Chatelais, Claire Vauthion, Pierre-Francois Pistorio, with English subtitles. 158 minutes.  
<https://www.youtube.com/watch?v=4jTp9A7xmsU>

Johann Strauss II, *Eine Nacht in Venedig*, *A night in Venice*, operetta with libretto by F. Zell and Richard Genée, based on *Le chateau Trompette* by Eugene Cormon and Richard Genée, 1883. 1. 3 songs: 1. *Komm in die Gondel*, 2. *Frutti di mare*, 3. *Duett Annina-Caramello*, with Erika Koth and Rudolf Schock. 11 min. <https://www.youtube.com/watch?v=RWg9EmGaa5c>  
 2. *From the Heldenplatz in Vienna*, 1999, Zubin Mehta conducts the Vienna Philharmonic Orchestra, with the tenor Jose Carreras – *Gondellied*. 5 minutes. [https://www.youtube.com/watch?v=sNFjZE33\\_AY](https://www.youtube.com/watch?v=sNFjZE33_AY)  
 3. *Prelude to A night in Venice at the Seefestspiele Morbisch*, 1999. Rudolf Bibl conducts, Helmut Lohner directs, with Marc Clear, Heike Wittlieb, Christina Baumgartel, Markus Heinrich, Romana Noack, with English subtitles. 10 minutes. <https://www.youtube.com/watch?v=NaPL2JXAizc>

## CONCERT NO. V/9 (35)

Emmerich Kalman, Die Csardasfurstin, The Csardas princess, libretto by Leo Stein and Bela Jenbach, 1915. Budapest operetta theater and orchestra, conducted by Maklary Laszlo, with Dezsy Szabo Gabor, Marik Peter, Farrago Andras, Szendy Szilvi, Kallai Bori, Gyorgy Rozsa Sandor, Foldes Tamas, with English subtitles. 153 minutes.  
[https://www.youtube.com/watch?v=zhcptz\\_47I](https://www.youtube.com/watch?v=zhcptz_47I)

Emmerich Kalman, Die Zirkusprinzessin, The Circus Princess, German libretto by Julius Brammer and Alfred Grunwald, 1926. 1. Excerpts from the Circus Princess, 1969. With Ingeborg Hallstein and Rudolf Schock, with English subtitles. 23 minutes.  
<https://www.youtube.com/watch?v=H-RrCKfc2oA> 2. Zwei Marchenaugen, with Martin Thoma, Elena Schreiber, Theater an der Wien, 2015. 4 minutes.  
<https://www.youtube.com/watch?v=ldysE2QpFVM> 3. Scenes, Operettensommer Kufstein, 2011. 5 m. <https://www.youtube.com/watch?v=XSU5uD1qnKA>

## CONCERT NO. V/10 (36)

Jacques Offenbach, Orphee aux enfers, libretto by Hector Cremieux and Ludovic Halevy, 1874. Opera de Lyon, musical direction by Marc Minkowski, staged by Laurent Pelly, with Nathalie Dessay, Yann Beuron, Jean-Paul Fouchecourt, Laurent Naouri, Martine Olmeda, Steven Cole, with English subtitles. 122 minutes.  
<https://www.youtube.com/watch?v=U6tkYTneUG4>

Jacques Offenbach, L'île de Tulipatan, opera-bouffe, libretto by Henri Chivot and Alfred Duru, 1868. Second part of the Operetta evening at the Deutschen Staatsoper Berlin, 1982, orchestra conducted by Robert Hanell, directed by Horst Bonnet, with Carola Nossek, Jutta Vulpius, Gunter Kurth, Joachim Arndt, Peter Menzel, with live captions. (From the minute 64 to the end at minute 115), 52 minutes. <https://www.youtube.com/watch?v=Pv5Cu2zWmHk>

Ernesto Lecuona, Gitanerias and Malaguena from Andalucia Suite, 1928. With Flamenco Dance Performance. 6 minutes. <https://www.youtube.com/watch?v=75NuYp2Z0Jw>

Charles Lecocq, La fille de Madame Angot, libretto by Clairville, Paul Siraudin, Victor Koning, 1872 (Bruxelles), 1873 (Paris). Chanson politique, Clemence Tilquin. 4 minutes  
<https://www.youtube.com/watch?v=o0zuL86Bhok>

## CONCERT NO. V/11 (37)

Federico Moreno Torroba, Luisa Fernanda, zarzuela, libretto by Federico Romero and Guillermo Fernandez-Shaw, 1932. Teatro real de Madrid chorus and orchestra – Madrid symphony orchestra, conducted by Jesus Lopez Cobos, staged by by Emilio Sagi, with Placido Domingo, Nancy Herrera, Mariola Cantarero, Jose Bros, Raquel Pierotti, Javier Ferrer, Sabina Puertolas, with Spanish subtitles. 109 minutes. <https://www.youtube.com/watch?v=Ol7eh5jkHKE>

Emmanuel Chabrier, Une education manquée, libretto by Eugene Leterrier and Albert Vanloo, 1879. The Jerusalem Opera Ensemble, conducted by Omer Arieli, directed by Naomi Shluser, with Inbal Bril, Tali Ketsef, Yekaterina Chaplev, Yuri Kissin, with French subtitles. 47 minutes. <https://www.youtube.com/watch?v=HJmHVzZ9Dvw>

Harold Fraser – Simson, The Maid of the Mountains, with additional music by James Tate, lyrics by Harry Graham and additional lyrics by Frank Clifford Harris and Valentine, book by Frederick Lonsdale, 1917. With Julia Migenes, Benjamin Luxon. 4 minutes. <https://www.youtube.com/watch?v=Ae4bR37IEzE>

Robert Planquette, Nell Gwynne, libretto by H. B. Farnie, based on the play Rochester by William Thomas Moncrieff, 1884. Excerpts from the Sleaford Playhouse Theater 2019 production, English captions. 18 minutes. <https://www.youtube.com/watch?v=LjIoBMcTRLA>

Noel Coward (music, book and lyrics), Bitter Sweet, operetta, 1929. Richard Tauber, I'll see you again. 3 minutes. <https://www.youtube.com/watch?v=6gcNBKEnBTs>

## CONCERT NO. V/12 (38)

Arthur Sullivan (music), W. S. Gilbert (libretto), Iolanthe, or the Peer and the Peri, 1882. Lyric theatre, San Jose, California, Stage Director Cheryl Blalock, Music Director Thomas Shoebottom, with Mark Blattel, Paul Zawilski, Frank Farris, Jessica Smith, Katelyn Neumann. Captions. 136 min. <https://www.youtube.com/watch?v=IbYhDSqc7vQ&t=1814s>

Arthur Sullivan (music), W. S. Gilbert (libretto), Trial by Jury, 1875. Cycle of the Gilbert and Sullivan operas, Dunedin, New Zealand, Really Authentic Gilbert and Sullivan Trust, The Southern Sinfonia orchestra conducted by Michael Andrews, stage director – John Drummond, with Dave Solomon, Sophie Uriaro, Matt Wilson, John Kiernan-Sear, Bruce McMillan, Karl Power, English captions, full-length production. 37 minutes. <https://www.youtube.com/watch?v=cvHj7IYHqmo>

Arthur Sullivan (music), W. S. Gilbert (libretto), The Sorcerer, 1877. Scene, Preston G&S Society, Charter theatre, Preston, England, 1998. 9 minutes. <https://www.youtube.com/watch?v=pfpFFC9Zg-g>

## CONCERT NO. V/13 (39)

Arthur Sullivan (music), W. S. Gilbert (libretto), Utopia, Limited, or The Flowers of Progress, 1893. Cycle of the Gilbert and Sullivan operas, Dunedin, New Zealand, Really Authentic Gilbert and Sullivan Trust, The Southern Sinfonia orchestra conducted by Michael Andrews, stage director – John Drummond, with Joel Allen, Brenda Jones, Nadya Shaw Bennett, Stephen Brown, Dave Solomon, English captions. 165 minutes.  
<https://www.youtube.com/watch?v=j5eycS1Gi14>

Arthur Sullivan (music), W. S. Gilbert (libretto), Ruddigore, or the Witch's Curse, it was first performed by the D'Oyly Carte Opera Company, at the Savoy Theatre in London in 1887. Scene by the New York Gilbert and Sullivan Players production. 4 minutes.  
<https://www.youtube.com/watch?v=zq6uelxP2Fg>

Arthur Sullivan (music), W. S. Gilbert (libretto), Patience or Bunthorne's Bride, 1881. The Australian Opera, 1995: 1. If you're anxious for to Shine, with Dennis Olsen, with English captions. 4 minutes.  
<https://www.youtube.com/watch?v=mJCyN6rH2cM&list=PLh5reukndC6A7cAuaqGNcLv-nXeYDadj1&index=3> 2. The Soldiers of our Queen. 3 minutes.  
<https://www.youtube.com/watch?v=oi6HWKlrSi0&list=PLh5reukndC6A7cAuaqGNcLv-nXeYDadj1> 3. Love is a plaintive song. 3 minutes.  
<https://www.youtube.com/watch?v=YU75t1OrizM&list=PLh5reukndC6A7cAuaqGNcLv-nXeYDadj1&index=8> 4. Unmanned with Anthony Warlow. 3 minutes.  
<https://www.youtube.com/watch?v=GugeH9xd9zE&list=PLh5reukndC6A7cAuaqGNcLv-nXeYDadj1&index=11> 5. So go to him and say to him, with Heather Begg and Dennis Olsen. 3 minutes.  
<https://www.youtube.com/watch?v=JutFKM17Pl4&list=PLh5reukndC6A7cAuaqGNcLv-nXeYDadj1&index=9>

## 13 CONCERTS NO. VI – BALLETS

### CONCERT NO. VI/1 (40)

Igor Stravinsky, *Le sacre du printemps*, 1913. *Le sacre du printemps* ballet by Igor Stravinsky premiered on 29.5.1913 at the Theatre des Champs Elysees in Paris, with the Sergei Diaghilev's Ballets Russes, choreography by Vaslav Nijinsky, stage designs and costumes by Nicholas Roerich. Coco Chanel attended the premiere, which received a mixed approach. The dress rehearsal took place peacefully in the presence of Claude Debussy and Maurice Ravel, but in the second performance, Puccini exclaimed "What is this cacophony!".

Sasha Waltz, with a modern choreography, at the 100 year celebration at the same theatre in 2013, by the Theatre Mariinsky Ballet and Orchestra conducted by Valery Gergiev, in a mesmerizing, thrilling, erotic, electrifying, inspiring, modern and innovative performance. I saw many times plays and concerts at this Theatre inaugurated in 1913, which is still a cornerstone of Parisian cultural life, I saw a film on this premiere, and I live this experience. 44 minutes. <https://www.youtube.com/watch?v=nGe37Mhxza4>

Alternatively, in the second part of the 2013 evening, the same production performed the ballet - this time with a choreography based on the original one by Nijinsky in 1913. 42 minutes. <https://www.youtube.com/watch?v=YOZmlYgYzG4&t=628s>

Frederic Chopin (music), *Les Sylphides*, ballet in one act, choreographed by Michel Fokine, with sets & costumes by Alexandre Benois, created in Paris by the Ballets Russes with music by orchestrated by Alexandre Glazounov & Igor Stravinsky. Chopin Music includes Polonaise op. 40, Nocturne op. 32, Waltzes op. 70 & op. 64, Mazurkas op. 33 & op. 67, Grande Valse Brillante op. 18. 1909. Performed by the American Ballet Theatre at the Metropolitan Opera in New York with Mikhail Baryshnikov and Mariana Tcherkassky. Staged by Paul Connelly. 31 minutes. <https://www.youtube.com/watch?v=LBJNc3h7Hp8>

Cesare Pugni, *The Pharaoh's Daughter*, choreographed by Marius Petipa, libretto by Jules-Henri Vernoy de Saint-Georges and Petipa from Theophile Gautier's *Le Roman de la momie*, 1862. The Bolshoi Ballet, choreography by Pierre Lacotte after Marius Petipa. Act III – First River, with Anna Tikhomirova – 5 minutes. <https://www.youtube.com/watch?v=twT9BnkpZ6A>

Alternatively, one can watch in the same production of The Bolshoi Ballet, with Yulia Stepanova, Artyom Ovcharenko, Gregory Gusev, Anastasia Stashkevich, David Soares. Act I – 28 minutes. <https://www.youtube.com/watch?v=00jnzUyXwf0> Act II – 33 minutes. <https://www.youtube.com/watch?v=zUDk0Q2H5T8&t=78s>

Maurice Ravel, *Daphnis et Chloe*, 1912. The scenario was adapted by Michel Fokine from a romance by the Greek writer Longus (around the second century AD). It was premiered at the Theatre du Chatelet in Paris by Sergei Diaghilev's Ballets Russes on 8 June 1912. The orchestra was conducted by Pierre Monteux, the choreography was by Michel Fokine, and Vaslav Nijinsky and Tamara Karsavina danced the parts of Daphnis and Chloe. Leon Bakst designed the original sets. In this production – Les Ballets de Monte Carlo, choreography by Jean Christophe Maillot, directed by Denis Caiozzi, with Anjara Ballesteros-Cilla, Jeroen

Verbruggen, Bernice Coppieters, Chris Roelandt. Suite no. 1, the Vienna Philharmonic Orchestra conducted by Lorin Maazel, Suite no. 2 the Netherlands Philharmonic Orchestra conducted by Yakov Kreizberg. 33 minutes.  
<https://www.youtube.com/watch?v=1s9vEQsTGyg>

Alternatively, a longer version of Daphnis et Chloe is by the Royal Ballet at Gala for the reopening of Covent Garden, choreography by Frederick Ashton, with Alina Cojocar, Federico Bonelli, Marianela Nunez, Thiago Soares. In total – 55 minutes: Part 1. 7 minutes.  
<https://www.youtube.com/watch?v=H1XSculJrRs&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0> Part 2. 6 minutes.  
<https://www.youtube.com/watch?v=MxFeO6tUhhE&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=2> Part 3. 7 minutes.  
<https://www.youtube.com/watch?v=8urmYWF0HU0&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=3> Part 4. 5 minutes. <https://www.youtube.com/watch?v=5A-AOxRQXZA&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=4> Part 5. 7 minutes.  
<https://www.youtube.com/watch?v=9AWLpfG0EO8&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=5> Part 6. 7 minutes. <https://www.youtube.com/watch?v=3CWteqJefk&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=6> Part 7. 6 minutes.  
<https://www.youtube.com/watch?v=nePQHOKX9mA&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=7> Part 8. 5 minutes. <https://www.youtube.com/watch?v=JfqzjPKmS8&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=8> Part 9. 5 minutes.  
[https://www.youtube.com/watch?v=i6u2\\_RmcWZU&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=9](https://www.youtube.com/watch?v=i6u2_RmcWZU&list=PLLzOp65IHENFoF0lvejbI2snGKmhceOc0&index=9)

Maurice Ravel, Ma mere l'Oye, Mother Goose, 1912. It was originally written as a five-movement piano duet in 1919, in 1911 Ravel orchestrated the work as a suite, the ballet version premiered on 29 January 1912 at the Theatre des Arts in Paris. John Clifford choreographed the ballet for his Los Angeles Ballet in 1980. A live orchestra was conducted by Ken Selden, costumes by Mary Muhlbach, lighting by Michael Mazzola, sets by Liliya Drubetskaya. 28 minutes. <https://www.youtube.com/watch?v=JxyYtJ7voHI>

Maurice Ravel, La valse, 1920. It was conceived as a ballet but is often heard as a concert work. Excerpt with Ballet Teresa Carreno. 2 minutes.  
<https://www.youtube.com/watch?v=QFs7w7aH3do>

Manuel de Falla, El sombrero de tres picos, The three-cornered hat, Le tricorne, choreography by Leonide Massine, commissioned by Sergei Diaghilev, patron, impresario and founder of the Ballets Russes, premiered in 1919. Mezzo-soprano Clara Mouriz joins conductor Juanjo Mena and the BBC Philharmonic in a Proms 2013 production. 42 minutes.  
[https://www.youtube.com/watch?v=e\\_kGIPwdneY&t=474s](https://www.youtube.com/watch?v=e_kGIPwdneY&t=474s)

## CONCERT NO. VI/2 (41)

Pyotr Ilyich Tchaikovsky, The Nutcracker, ballet originally choreographed by Marius Petipa and Lev Ivanov, the libretto is adapted from ETA Hoffman's short story The Nutcracker and the Mouse King, 1892. Mariinsky Theatre St Petersburg, Valery Gergiev conductor, Vasily Vainonen choreography, Benjamin Tyrrell stage & costumes. 104 minutes.  
<https://www.youtube.com/watch?v=xtLoaMfinU>

Nikolai Rimsky-Korsakov, Scheherazade ballet, Symphonic suite op. 35, 1888. The original ballet adaptation of Scheherazade premiered in 1910 by the Ballets Russes, choreographed by Michel Fokine, libretto by Fokine and Leon Bakst. 42 minutes.  
<https://www.youtube.com/watch?v=ptC3szb4zHs>

Francis Poulenc, Les biches, ballet, 1924. Teatro dell Opera di Roma, Ballets Russes Festival. 16 minutes. <https://www.youtube.com/watch?v=FZyhfI1ea8w>

Dmitri Shostakovich, from the opera The nose, 1930. Giant tap-dance noses scene, the Royal opera. 4 minutes. <https://www.youtube.com/watch?v=YotMwwixPsw>

Dmitri Shostakovich, from the ballet The Bolt, 1931. Lyonka's alpha male dance, performed by the Bolshoi Theater, Moscow. 4 min. <https://www.youtube.com/watch?v=hDiqxLuHOAc>

Georgian Traditional Dance performed by Sukhikshvili Georgian National Ballet. 4 minutes.  
<https://www.youtube.com/watch?v=IR2C9hHAVds>

Johann Strauss II, Kaiser-Walzer, The Emperor Waltz, 1889. From the 1955 Austrian film Sissi with Romy Schneider. 2 minutes. <https://www.youtube.com/watch?v=L5CrJRud8kM>

Johann Strauss II, The Blue Danube waltz, An der schoenen blauen Donau, op. 314, 1867. The Latvian National Ballet. 4 minutes. [https://www.youtube.com/watch?v=s1sEeT40I\\_0](https://www.youtube.com/watch?v=s1sEeT40I_0)

Isadora Duncan (1877-1927), film of an outdoor recital. This is the only film that exists of Isadora Duncan's dancing. 2 minutes.  
<https://www.youtube.com/watch?v=MEb6KIPrvRQ&t=41s>

## CONCERT NO. VI/3 (42)

Antología de la danza española, performance at the Teatro La Latina in Madrid in 2006 with classic choreographies of some of the best Spanish music composed in the twelfth century. By Isaac Albeniz – from Suite Española no. 1 – 1887: Cadiz, Castilla, Sevilla, Asturias/Leyenda; Cordoba – 1898; from Iberia – 1908: El Puerto, El Albaicin, Triana. Enrique Granados – Goyescas – 1911, Danza V from Danzas Españolas – 1890. Tomas Breton – Jota de la Dolores – 1895. Pablo Zarazate – El Zapateado – 1880. Joaquin Turina – Orgia from Danzas Fantasticas – 1919. Manuel de Falla – El Amor Brujo - 1915, Suite from El Sombrero de Tres Picos – 1919. 106 minutes. <https://www.youtube.com/watch?v=ei4zu9qtjSY&t=0s>

Amilcare Ponchielli, Danse of Hours, ballet from the opera La Gioconda, libretto by Arrigo Boito, based on the 1835 play Angelo, Tyrant of Padua by Victor Hugo, 1876. 1. Chorus, ballet and orchestra of the Vienna State Opera, conductor Adam Fischer. 10 minutes. [https://www.youtube.com/watch?v=qbMZOAF\\_ewo](https://www.youtube.com/watch?v=qbMZOAF_ewo) 2. Vaganova Ballet Academy, choreography by Marius Petipa reconstructed by Nikolai Tsiskaridze, soloists Viktoria Mokrousova, Yuval Cohen. 11 minutes. <https://www.youtube.com/watch?v=33QPDhhyMxw>

Alexander Borodin, Polovtsian Dances from the opera Prince Igor, 1887/1890. The work remained unfinished when Borodin died in 1897, a performing version was prepared by Nikolai Rimsky-Korsakov and Alexander Glazunov in 1890. Bolshoi theatre. 11 minutes. [https://www.youtube.com/watch?v=\\_D06rsbKGBc](https://www.youtube.com/watch?v=_D06rsbKGBc)

Leo Delibes, Sylvia ballet, first choreographed by Louis Merante, 1876. Excerpt with Royal Ballet and Darcey Bussell. 13 minutes. <https://www.youtube.com/watch?v=ogaRpGtWu8A>

Igor Stravinsky, Petrushka, original choreography by Michel Fokine with Sergei Diaghilev's Ballets Russes, libretto by Stravinsky and Alexandre Benois. Premiered at the Theatre du Chatelet in Paris on 13/6/1911, with Vaslav Nijinsky as Petrushka, Tamara Karsavina as the lead ballerina, Alexander Orlov as the Moor, Enrico Cecchetti as the charlatan, 1911. Performance – Bolshoi Ballet, choreography Liepa after Fokine, Bolshoi State Academic Theatre Orchestra conducted by Andrey Chistiakov, directed by Andris Liepa, with Andris Liepa – Petrushka, Tatiana Beletskaya – Ballerina, Gennady Taranda – Blackamore, Sergei Petukhov – Magician. 34 minutes. <https://www.youtube.com/watch?v=XvXIFKvpoOg>

## CONCERT NO. VI/4 (43)

Leo Delibes, *Coppelia*, originally choreographed by Arthur Saint-Leon, with libretto by Charles-Louis-Etienne Nuitter, who also staged the ballet, the libretto is based upon ETA Hoffman's short story *Der Sandman*, the Sandman, in Greek – *Kopelia* – young woman, 1870. Bolshoi Ballet, Moscow, choreography Marius Petipa and Enrico Cechetti, revival by Sergei Vikharev. With Natalia Osipova, Vyacheslav Lopatin, Gennadi Yanin, Nadeshda Gredasova, Alexander Fadeychev, Alexander Pethukov. Musical Direction Igor Dronov, scenography – Boris Kaminsky. 122 minutes. <https://www.youtube.com/watch?v=uE2fjFMag7E>

Igor Stravinsky, *Pulcinella*, libretto and choreography by Leonide Massine, Pablo Picasso designed the original costumes and sets. The ballet was commissioned by Sergei Diaghilev, impresario of the Ballets Russe. Premiered at the Paris Opera on 15/5/1920, under the baton of Ernest Ansermet. Academy of St. Martin in the Fields, conducted by Neville Marriner, choreography by Heinz Spoerli, *Pulcinella* – Sheldon Schwartz, *Pimpinella* – Amanda Bennett, *Rosetta* – Loya Molloy. 41 min. <https://www.youtube.com/watch?v=ShIYpjSYoZI>

Igor Stravinsky, *The Wedding, Les Noces*, premiered under the musical direction of Ernest Ansermet at the Ballets Russes with choreography by Bronislava Nijinska on 13 June 1923 in Paris, 1923. Mariinsky Ballet and orchestra conducted by Valery Gergiev from the White Night Festival 2008, choreography by Bronislava Nijinska, with Anna Sysoeva, Sergei Popov. Part I – 10 minutes. <https://www.youtube.com/watch?v=RDGl6bcVqSM> Part II – 12 minutes. <https://www.youtube.com/watch?v=jK1AnbMHQeY> Total length – 22 minutes.

## CONCERT NO. VI/5 (44)

Jean-Madeleine Schneitzhoeffter, *La Sylphide*, initial choreography by Filippo Taglioni in 1832, and a second version by August Bournonville in 1836, which is the only one to have survived, one of the oldest surviving ballets. Libretto by Adolphe Nourrit, based on a story by Charles Nodier – *Trilby ou le lutin d'Argail*. But, Pierre Lacotte, the choreographer of the ballet and orchestra of Opera National de Paris reconstructed the original Taglioni's choreography from 1832, that was created for his daughter Marie Taglioni. This is the first romantic ballet. Musical direction by Ermanno Florio, staged by Francois Roussillon, with Aurelie Dupont, Mathieu Ganio, Melanie Hurel, Jean-Marie Didiere. 108 minutes. [https://www.youtube.com/watch?v=v\\_Y6ktjSQmI](https://www.youtube.com/watch?v=v_Y6ktjSQmI)

Ludwig Minkus and Edouard Deldevez, *Paquita*, originally choreographed by Joseph Mazilier, libretto by Paul Foucher, first presented in Paris by the Paris Opera Ballet in 1846. In 1847 *Paquita* was staged in Russia for the Imperial Ballet of St. Petersburg by Marius Petipa and Pierre-Frederic Malavergne, in 1881 Petipa produced a revival of the ballet with new pieces specially composed by Ludwig Minkus. American Ballet Theatre at the Met, choreography by Natalia Makarova, based on Petipa, orchestrated by John Launchbery, the orchestra is conducted by Paul Connelly, with Cynthia Gregory, Fernando Bujones, Leslie Browne, Susan Jaffe. 29 minutes. <https://www.youtube.com/watch?v=As9zyB6QXk4>

Boris Asafyev, *Flames of Paris*, original choreography by Vasily Vainonen, stage director Sergei Radlov, based on songs of the French Revolution, libretto by Nicolai Volkov and Vladimir Dmitriev, adapted from a book by Felix Gras. Premiered at the Kirov Theatre in Leningrad on 7 November 1932. Lenfilm, 1953, with Musa Gottlieb, Vakhtang Chabukiani. 21 minutes. <https://www.youtube.com/watch?v=wA72h2K6xaE>

Maurice Ravel, *Bolero*, 1928. The Bolshoi ballet 1967, with Elena Kholina. 13 minutes. <https://www.youtube.com/watch?v=FWZ1xnscVCQ>

Jacques Offenbach (music), Ludovic Halevy, Hector Cremieux (lyrics), *Orphee aux enfers*, 1874. From the film *Moulin rouge*, 1952 - the can-can dance. 2 minutes. <https://www.youtube.com/watch?v=exrcnq6Uac4>

Camille Saint-Saens, *Samson et Dalila*, 1877 in German, 1890 in France. *Bacchanale*, Metropolitan Centennial 1983. 8 minutes. <https://www.youtube.com/watch?v=FdpmTuxzs3Q>

## CONCERT NO. VI/6 (45)

Adolphe Adam, *Le Corsaire*, libretto originally created by Jules-Henri Vernoy de Saint-Georges, based on the poem *The Corsair* by Lord Byron, originally choreographed by Joseph Mazilier, 1856. New production of the Bolshoi, Moscow, is based on the revival by Marius Petipa throughout the mid to late 19<sup>th</sup> century, but it was further revived by Alexei Ratmansky. Musical direction – Pavel Klinichev, filmed by Vincent Bataillon. 162 minutes. [https://www.youtube.com/watch?v=5\\_V-BvimSc](https://www.youtube.com/watch?v=5_V-BvimSc)

Manuel de Falla, *El amor brujo* including fire dance, 1925. Ballet Martinez Sierra. 19 minutes. <https://www.youtube.com/watch?v=Lpb9yjbduFY>

## CONCERT NO. VI/7 (46)

Piotr Ilyich Tchaikovsky, Swan Lake, Le lac des cygnes, 1877, initially choreographed by Julius Reisinger, nowadays ballets are based on the 1895 revival by Marius Petipa and Lev Ivanov. Produced by The Kirov Ballet, theater and orchestra conducted by Viktor Fedotov, new choreography by Konstantin Sergeev, with Yulia Makhalina, Igor Zelensky, Angelina Kashirina, Yuri Fateyev, Eldar Aliyev. 115 minutes.  
<https://www.youtube.com/watch?v=9rJoB7y6Ncs>

Igor Stravinsky, Apollo, choreographed in 1928 by 24-year-old George Balanchine, libretto by Igor Stravinsky, costumes by Coco Chanel in 1929. The ballet premiered in 1928. Royal Ballet, with Matthew Ball, Fumi Kaneko, Melissa Hamilton, Claire Calvert. 32 minutes.  
<https://www.youtube.com/watch?v=egVpsDKSiPQ>

Dmitri Shostakovich, The Limpid Stream or The Bright Stream, libretto by Adrian Piotrovsky and Fyodor Lophkhov, choreography by Fyodor Lopukhov, 1935. Boshoi Ballet 2010, choreography by Alexei Ratmansky, with Andrey Merkuriev, Ekaterina Krysanova, Vladislav Lantratov. Act I – 38 minutes. [https://www.youtube.com/watch?v=p9\\_YUhDktLI](https://www.youtube.com/watch?v=p9_YUhDktLI)

## CONCERT NO. VI/8 (47)

Pyotr Ilyich Tchaikovsky, *The Sleeping Beauty*, original scenario by Ivan Vsevolozhsky, based on Charles Perrault's *La belle au bois dormant*, the choreographer of the original production was Marius Petipa, 1890. The Russian State Ballet and Opera House production, choreography version by Konstantin Ivanov, with Mikhaylova Kristina, Vedenkin Artem, Baibaeva Ekaterina, Shabrukov Sergei, Melekhin Ivan, Mayorova Olga, Samokhvalov Alexander. The orchestra under the direction of Rubert Agaronian. 111 minutes. <https://www.youtube.com/watch?v=EDFIRq5RnbQ>

Dmitri Shostakovich, *The Golden Age*, libretto by Alexander Ivanovsky, choreographed by Vasili Vainonen – first act, Leonid Jacobson – second act, V. Chesnakov – third act, 1930. The Bolshoi Ballet, choreography by Yuri Grigorovich, libretto by Iosif Glikman and Yuri Grigorovich, with Natalya Bessmertnova, Irek Mukhamedov, Gediminas Taranda, Tatyana Golikova. Part 1 – 15 minutes. <https://www.youtube.com/watch?v=gcuvlJo1w3o> Part 2 – 15 minutes. <https://www.youtube.com/watch?v=QeYYW9BpTqs>

*Napoli* or *The Fisherman and His Bride*, created in 1842 for Denmark's Royal Ballet by Danish choreographer and ballet master August Bournonville. Composed by Edvard Helsted, Holger Simon Paulli, Niels Gade, Francois Prume, Hans Christian Lumbye. Royal Danish Ballet, recorded live in February 2014, choreography by August Bournonville, Nikolaj Hubbe – pas de deux, staging Nikolaj Hubbe and Sorella Englund, Der Kongelige Kapel conducted by Graham Bond, with Alexandra Lo Sardo, Alban Lendorf, Ulrik Birckjaer, Caroline Baldwin, Marcin Kupinski. 1. Act 1 – Pas de deux & Ballabile – 11 m. <https://www.youtube.com/watch?v=mLLGBXv1Iyk> 2. Scene – 3 minutes. <https://www.youtube.com/watch?v=JvOFyKVfods> 3. Act 3 – Pas de six and tarantella. 27 minutes. <https://www.youtube.com/watch?v=GxMmAVZUFd0>

## CONCERT NO. VI/9 (48)

Ludwig Minkus, *La Bayadere*, originally staged by Marius Petipa, 1877. Production of Le corps de ballet de l'opera national de Paris, choreography and staging by Rudolf Nureyev, based on Marius Petipa, Orchestre Colonne, musical direction – Michel Queval, with Isabelle Guerin, Laurent Hilaire, Elizabeth Platel, Wilfried Romoli, Lionel Delanoe, Francis Malovic, Jean-Marie Didiere. 131 minutes. <https://www.youtube.com/watch?v=adRz7hK8Cm0>

Igor Stravinsky, *Le Baiser de la fee*, *The Fairy's Kiss*, based on Hans Christian Andersen's short story *The Ice-Maiden* (*Isjomfruen*). Stravinsky elaborated several melodies from early piano pieces and songs by Pyotr Ilyich Tchaikovsky in his score. A commission by Ida Rubinsteien from 1927, the ballet was choreographed by Bronislava Nijinska and premiered in Paris on 27 November 1928. In 1937, Balanchine made a full-length ballet for his American Ballet, which premiered on 27 April at the Old Metropolitan Opera House New York City. The 1990 film version with The Soloists and Artists of the Moscow Classical Ballet Company of the Soviet Union, choreographed by Natalia Kasatkina and Vladimir Vasiliev, directed by F. Slidovker, with Tatiana Yatsenko – Ice Maiden, Lyudmila Vasilyeva – Babetta, Vladimir Malakhov – Rudy. 47 minutes. <https://www.youtube.com/watch?v=R0FrFCTvQQc>

Igor Stravinsky, *Le Baiser de la fee*, 1928. Scene 3 – *By the Mill*, Igor Stravinsky conducts the South West German Radio Symphony Orchestra, Baden-Baden. 4 minutes. <https://www.youtube.com/watch?v=NgEmJitLnrU>

## CONCERT NO. VI/10 (49)

Ludwig Minkus, Don Quixote, originally choreographed by Marius Petipa, based on Don Quixote de la Mancha by Miguel de Cervantes, 1869, revised version in 1871, modern productions are derived from the version by Alexander Gorsky in 1900. The Royal Opera House, London, production and choreography by Carlos Acosta after Marius Petipa. Orchestra of the ROH conducted by Martin Yates, with Marianela Nunez, Carlos Acosta, Christopher Saunders, Philip Mosley. 129 minutes.  
<https://www.youtube.com/watch?v=vn3aBodxIMo>

Sergei Prokofiev, Prodigal Son, Le Fils prodigue op. 46, a ballet created for Diaghilev's Ballets Russes by George Balanchine, libretto by Boris Kochno, based on the parable in the Gospel of Luke. This ballet was the last of the Diaghilev's era. Serge Lifar created the lead role, the premiere took place on 21 May 1929 at the Theatre Sarah Bernhardt, Paris, with décor by Georges Rouault. Balanchine's choreography upset Prokofiev who conducted the premiere. Balanchine's American ballet danced Prodigal Son at its first public performance in 1934. Mariinsky Ballet, with Farukh Ruzimatov, Julia Makhalina, Andrey Merkuriev, Daria Pavlenko. 44 minutes. <https://www.youtube.com/watch?v=eBTA2TbLfM>

Sergei Prokofiev, Trapeze, closely related to his Quintet op. 39 (1924), the complete ballet in 8 movements was first performed in Gotha, near Hanover, Germany, on 6 November 1925. The Girl enters the world of Circus, danced by Vladimir Vasiliev and Ekaterina Maximiova, scene choreographed for this 1970 film production by Natalia Ryzhenko. 4 minutes.  
<https://www.youtube.com/watch?v=15BGOCxIFCo>

Sergei Prokofiev, Chout or The tale of the buffoon, original choreography by Fyodor Slavinsky and supervision by Mikhail Larionov. The first performance on 17 May 1921 was given by the Ballets Russes at the Theatre Municipal de la Gaite, Paris, the orchestra was conducted by the composer. Scene with Xenia Barbasheva and Alexander Taranov. 4 minutes. <https://www.youtube.com/watch?v=seIwWv705j4>

Camille Saint-Saens, The Dying Swan, is a solo dance choreographed by Mikhail Fokine to Saint-Saens's Le Cygne from Le carnaval des animaux, for the ballerina Anna Pavlova, 1905. Anna Pavlova. 2 minutes. <https://www.youtube.com/watch?v=tkFSBkl9mmo>

## CONCERT NO. VI/11 (50)

Adolphe Adam, *Giselle*, libretto by Jules-Henri Vernoy de Saint-Georges & Theophile Gautier, based on *De L'allemagne* by Heinrich Heine and *Fantomes* by Victor Hugo, initial choreography by Jean Coralli and Jules Perrot, the revivals were staged by Marius Petipa during the late 19<sup>th</sup> and early 20<sup>th</sup> century, 1841. Theatre Mariinsky, musical director and conductor Valery Ovsyanikov, with Diana Vishneva, Mathieu Ganio, Valeria Karpina, Elena Bazhenova. 110 minutes. [https://www.youtube.com/watch?v=mCMVYGSC8\\_4](https://www.youtube.com/watch?v=mCMVYGSC8_4)

Sergei Prokofiev, *Romeo and Juliet*, based on William Shakespeare's play, 1935. Based on a synopsis created by Adrian Piotrovsky and Sergei Radlev. Premiered in 1938 at Mahen Theatre, Brno with the Ballet of the National Theatre, Brno. The Royal Danish Ballet, choreography by Johan Neumeier, with the Royal Kapel conducted by Graham Bond. Act I – 73 minutes. [https://www.youtube.com/watch?v=FYJJ5OoU2\\_0](https://www.youtube.com/watch?v=FYJJ5OoU2_0)

## CONCERT NO. VI/12 (51)

Alexander Glazunov, *Raymonda*, a ballet choreographed by Marius Petipa to Glazunov's Opus 57, 1898. The Bolshoi Ballet, with Yulia Stepanova, Alexander Volchkov, Mikhail Lobukhin. 130 minutes. <https://www.youtube.com/watch?v=U6SdOC7MfHE>

Igor Stravinsky, *The Firebird*, *L'Oiseau de feu*, written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes company, original choreography by Michel Fokine, who collaborated with Alexandre Benois on a scenario based on the Russian fairy tales of the Firebird. Its premiere at the Opera de Paris on 25 June 1910 was an immediate success, catapulting Stravinsky to international fame. Members of the Royal Danish Ballet, choreography by Glen Tetley, Royal Danish Orchestra conducted by Poul Jorgensen, directed by Thomas Grimm. 55 minutes. <https://www.youtube.com/watch?v=Yo9L9H--t3k>

## CONCERT NO. VI/13 (52)

Cesare Pugni, La Esmeralda, inspired by the 1831 novel Notre-Dame de Paris by Victor Hugo, originally choreographed by Jules Perrot, 1844. The Bolshoi Ballet, choreography Marius Petipa, scenography and new choreography Yuri Burlaka, Vasily Medvedev, musical direction Pavel Klinichev, with Maria Alexandrova, Denis Savin, Ruslan Skvortsov, Ekaterina Krysanova. 163 minutes. <https://www.youtube.com/watch?v=gXSfWErvFaQ>

Richard Strauss, Salome, libretto by Oscar Wilde, 1905. Dance of the seven veils, dancer Beate Vollack, New York philharmonic orchestra, Teatro Carlo Felice di Genova. 11 minutes. [https://www.youtube.com/watch?v=WZHdHuJWflY&list=PLEpzzrNovE--clwpQwrpft\\_CeSAaFluMr](https://www.youtube.com/watch?v=WZHdHuJWflY&list=PLEpzzrNovE--clwpQwrpft_CeSAaFluMr)

Claude Debussy, Prelude a l'apres midi d'un faune, ballet, 1894. Rudolph Nureyev, with the original Nijinski's Ballets Russes choreography. 11 minutes. <https://www.youtube.com/watch?v=m7b1FkZYarU>

## 4 CONCERTS NO. VII – CHAMBER MUSIC

### CONCERT NO. VII/1 (53)

Camille Saint-Saens, Le carnaval des animaux, 1886. Martha Ergerich, Gideon Kremer, et al. 25 minutes. <https://www.youtube.com/watch?v=WHy8Hh3iggg>

Claude Debussy, Prelude pour le piano, 1902. Arthur Rubinstein. 5 minutes. <https://www.youtube.com/watch?v=hIbqQjQgUPE>

Max Bruch, Kol Nidrei, 1881. Bronislaw Huberman, violin. 5 minutes. <https://www.youtube.com/watch?v=eYdXu2MH6YE>

Homage to Machado de Assis by Martinho da Vila. 4 minutes <https://www.youtube.com/watch?v=JOBfwcCiQVk>

A Carolina, poema by Machado de Assis with music by Rudi Vilela. 4 minutes. <https://www.youtube.com/watch?v=W0CNBJP1jI4>

Isaac Albeniz, Leyenda/Asturias, 1892. Guitar, originally for piano, with Andres Segovia on the guitar. 7 minutes. <https://www.youtube.com/watch?v=lCeebWgjrrU>

Isaac Albeniz, Navarra, 1912. Emil Giles, Yakov Flier, pianos. 4 minutes. <https://www.youtube.com/watch?v=xy8241tOf5k>

Francisco Tarrega, Adelita, 1902. Guitar, played by Pablo Sainz-Villegas. 2 minutes. <https://www.youtube.com/watch?v=YwnvIXuwDU8>

Francisco Tarrega, Capricho arabe, 1892. Marcin Dylla plays on 6 guitars. 5 minutes. <https://www.youtube.com/watch?v=U0Z56kWNVfs>

Sergei Prokofiev, Overture on Hebrew Themes, 1919. With Martha Argerich – piano, Yevgeny Yehudin – clarinet, David Radzynski – violin, Linor Katz - cello, Dumitru Pochitari - 2<sup>nd</sup> violin, Miriam Hartman - viola. 11 minutes. <https://www.youtube.com/watch?v=ORvCRVJds5Y>

Ludwig van Beethoven, String quartet no. 14, op. 131, 1826. Leonard Bernstein, conducting Wiener Philharmoniker. 48 minutes. <https://www.youtube.com/watch?v=wYGTurA-5bA>

Alexander Borodin, String quartet no. 2, 1881. Borodin Quartet with Valentine Berlinsky cello, who played with the quartet from the beginning in 1945 until 2007. 29 minutes. <https://www.youtube.com/watch?v=WrbJyzyOG6A>

Bella Bartok, Fifth String quartet, 1935. Hungarian Quartet. 31 minutes. <https://www.youtube.com/watch?v=zf2KW9XZ-oQ>

Lili Boulanger, Nocturne for violin & piano, 1911. With Yvonne Astruc violin, Nadia Boulanger piano, recorded in 1930. 3 min. <https://www.youtube.com/watch?v=R5tIUx7qets>

## CONCERT NO. VII/2 (54)

Heitor Villa-Lobos, Quartet/quatuor for flute, oboe, clarinet and bassoon, 1928. Quarteto Assai. 16 minutes. <https://www.youtube.com/watch?v=U-OKz59ZoRs>

Darius Milhaud, Scaramouche: Brazileira, 1937. Victor & Luis del Valle – pianos. 3 minutes. <https://www.youtube.com/watch?v=zYnC2xOQDM8>

Ernest Bloch, Baal Shem Nigun, 1923. Ida Haendel, violin. 7 minutes. <https://www.youtube.com/watch?v=1ICwjzd3mT4>

Anton Webern, Variations op. 27, 1936. Glenn Gould, piano. 5 minutes. <https://www.youtube.com/watch?v=ZEtqEzPakxA>

Claude Debussy plays in 1913 his Clair de Lune, inspired by Paul Verlaine's poem Clair de Lune, from Suite Bergamesque for piano, 1890. 4 minutes. <https://www.youtube.com/watch?v=Yri2JNhyG4k>

Leos Janacek, String quartet no. 1, Kreutzer sonata, inspired by Leo Tolstoy's novella, 1923. Meccore string quartet. 20 minutes. [https://www.youtube.com/watch?v=rmOH\\_myNYko](https://www.youtube.com/watch?v=rmOH_myNYko)

Cesar Franck, Prelude choral et fugue, 1885. Nikolai Lugansky piano. 20 minutes. <https://www.youtube.com/watch?v=ct516-YDc4k>

Franz Schubert, Fantasia in F minor for piano four-hands D.940, 1828. With Sviatoslav Richter and Benjamin Britten. 18 min. [https://www.youtube.com/watch?v=cKcR\\_6eT8Xw](https://www.youtube.com/watch?v=cKcR_6eT8Xw)

Franz Schubert, Impromptu no. 3 Rosamunde, 1827. Vladimir Horowitz, piano. 7 minutes. <https://www.youtube.com/watch?v=FxhbAGwEYGQ>

Bela Bartok, Romanian folk dances piano suite, 1915. Bela Bartok – piano. 5 minutes. <https://www.youtube.com/watch?v=cW4AHmTzyMo>

Johannes Brahms, Hungarian dance no. 1, 1869. Arranged by Joseph Joachim, violin, Joseph Joachim, recorded in 1903. 3 minutes. <https://www.youtube.com/watch?v=BYNfGJWjS8>

Edvard Grieg: 1. 1865, Opus 6, from 4 Humoresques – Tempo di menuetto; 2. 1871 – Opus 19, from Scenes of country life – Bridal procession; 3. 1901, Opus 71, from Lyric pieces – Remembrances. Edvard Grieg on the piano in a 1903 recording. 7 minutes. <https://www.youtube.com/watch?v=CVp1nippHDc>

Camille Saint-Saens, Valse mignonne, Opus 104, 1896. Played by Camille Saint-Saens. 3 minutes. <https://www.youtube.com/watch?v=MA1ffxiCOU8>

Claude Debussy, String quartet in G minor, op. 10, 1893. Faust quartet. 27 minutes. <https://www.youtube.com/watch?v=79ZcXt5BJYg>

Cesar Franck, Piano quintet op. 7, 1879. Sviatoslav Richter and the Borodin quartet. 39 minutes. <https://www.youtube.com/watch?v=sLb01zNDNIk>

## CONCERT NO. VII/3 (55)

Maurice Ravel, String quartet in F major, 1904. Sacconi quartet. 32 minutes.  
<https://www.youtube.com/watch?v=O4a-BNQGqqE>

Gabriel Fauré, Trio for piano, violin and cello, 1923. Atos trio. 22 minutes.  
<https://www.youtube.com/watch?v=FS3oDLxslZA>

Ludwig van Beethoven, Piano Sonata no. 30 in E major op. 109, 1820. Claudio Arrau. 22 minutes.  
<https://www.youtube.com/watch?v=koqAdGcty3k>

Johannes Brahms, Violin Sonata no. 3 in D minor, op. 108, 1888. With David Oistrakh violin and Sviatoslav Richter piano. 25 minutes. <https://www.youtube.com/watch?v=7a7027n6Duw>

Felix Mendelssohn, Octet in E-flat major, op. 20, 1825 (composed when he was 16). Violinist Janine Jansen, with Ludwig Gudim, Johan Dalene, Sonoko Miriam Welde (4 violins), Amihai Grosz, Eivind Holtmark Ringstad (2 violas), Jens Peter Maintz, Alexander Warenberg (2 cellos). 34 minutes. <https://www.youtube.com/watch?v=Vw1kcQ-QbZw>

Michio Miyagi, Haru no Umi, The sea in spring, is a Shin Nihon Ongaku, New Japanese Music piece for koto and shakuhachi. It has some resemblance to a part of Septet in E major opus 65 by Camille Saint-Saens (1880) but it is not known if Saint-Saens influenced Miyagi, 1929. Koto – Miyagi Kiyoko, Shakuhachi – Aoki Reibo. 7 minutes. <https://www.youtube.com/watch?v=404tSfsP3eI>

Benjamin Britten, Young Apollo op. 16, 1939. With Dmytro Tavanets, Revutskyi String Quartet, Conductor Valeriy Matiujkhin, Kyiv Kamerata Orchestra, Ukraine, Kyiv, 2021. 8 minutes. <https://www.youtube.com/watch?v=pK0FXHm7UiQ>

Louis Spohr, Duo Concertante for two violins op. 67 no. 2, 1828. Itzhak Perlman, Pinchas Zukerman. 22 minutes. [https://www.youtube.com/watch?v=P4sPO8\\_JTGk&t=1054s](https://www.youtube.com/watch?v=P4sPO8_JTGk&t=1054s)

Frederic Chopin, Nocturne in B major, op. 9, no. 3, 1832. Anna Fedorova piano. 7 minutes.  
[https://www.youtube.com/watch?v=QrdK47U\\_VKA](https://www.youtube.com/watch?v=QrdK47U_VKA)

Frederic Chopin, Nocturne in B major, op. 9, no. 2, 1832. Valentine Lisitsa piano. 4 minutes.  
<https://www.youtube.com/watch?v=tV5U8kVYS88>

## CONCERT NO. VII/4 (56)

Joaquin Turina, La oracion del torero, 1925. Kontras Quartet. 8 minutes.  
<https://www.youtube.com/watch?v=wm5DjeAiLlk>

Pablo de Sarasate, Zapateado, 1880. Midori Goto violin, Robert McDonald piano. 3 minutes.  
<https://www.youtube.com/watch?v=DUUcWKtoALY>

Enrique Granados, Allegro de Concierto, 1904. Stephanie Elbaz piano. 9 minutes.  
<https://www.youtube.com/watch?v=o30mcdgvFJO>

Franz Schubert, Sonata for Arpeggione and Piano D. 821, 1824. Arrangement for flute - 1<sup>st</sup> movement, James Galway. 9 minutes. <https://www.youtube.com/watch?v=zY4CdM9M3as>

George Gershwin plays 3 Gershwin Preludes: 1. Allegro ben ritmato e deciso, 2. Andante con moto e poco rubato, 3. Agitato, 1926, recorded in 1928. 5 minutes.  
<https://www.youtube.com/watch?v=soEUH4H7gog>

Joseph Joachim, Romance in C, 1894. Played by Joachim. 4 minutes.  
<https://www.youtube.com/watch?v=EeVFYA0Duss>

Anton Rubinstein, Melody in F, 1875. Gregor Piatigorsky cello, Valentin Pavlovsky piano. 3 minutes. <https://www.youtube.com/watch?v=imw891v4qMI>

Camille Saint-Saens, Clarinet Sonata op. 147, 1921. With Anton (clarinet) and Elena (piano) Moiseyenko. 17 minutes. <https://www.youtube.com/watch?v=TFByqQNQmHw>

Camille Chevillard, Sonate op. 8 en Sol Mineur II. Tres lent for piano and violin, 1892. With Alexandre and Jean-Jacques Kantorow. 6 minutes.  
[https://www.youtube.com/watch?v=Te2Y\\_mIYAG8](https://www.youtube.com/watch?v=Te2Y_mIYAG8)

Fritz Kreisler, Praeludium and Allegro in the style of Pugnani, arrangement by Lionel Tertis for Viola and Piano, 1910. Lionel Tertis, viola, Ethel Hobday, piano. 4 minutes.  
<https://www.youtube.com/watch?v=BFsbmIa28uY>

Alfred Cottin, Ballade du fou, 1905. Guitar trio, with Massimo Agostinelli, Luigi Artina, Giacomo Parimbelli. 3 minutes. <https://www.youtube.com/watch?v=bXXtrD8-bwA>

Franz Schubert, Piano Trio no. 1 in B-flat for piano, violin and cello, 1827, 1<sup>st</sup> movement, and Felix Mendelssohn, Piano Trio no. 1 in D-minor for piano, violin and cello, 1839. 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> movements, with Arthur Rubinstein, piano, Jascha Heifetz, violin, Gregor Piatigorsky, cello. 26 minutes. <https://www.youtube.com/watch?v=nxpKz4CoLPc>

Sergey Rachmaninov, Sonata for cello & piano in G minor op. 19, 1901. with Nikolai Lugansky piano, Gautier Capucon cello. 36 minutes.  
<https://www.youtube.com/watch?v=KkcJBjuCuPY>

Franz Schubert, Piano Sonata no. 21, D. 960, composed in 1828, premiered in 1839. With Maria Joao Pires. 43 minutes. <https://www.youtube.com/watch?v=7jRJ-QFjWAE&t=1993s>

Juan Crisostomos de Arriaga, String Quartet no. 3 in E flat major, 1823. 1. Allegro, the Quiroga Quartet. 9 minutes. [https://www.youtube.com/watch?v=YU\\_kVxHSAmU](https://www.youtube.com/watch?v=YU_kVxHSAmU)

## 7 CONCERTS NO. VIII – CHORAL/LIEDER MUSIC

### CONCERT NO. VIII/1 (57)

Franz Schubert, Standchen/Serenade from Schwanengesang D957 no.4, text Ludwig Rellstab, 1828. Nana Mouskouri. 4 minutes. <https://www.youtube.com/watch?v=5mLh-du29Oc>

Carl Orff, Carmina Burrana, 1937. Orchestra, choir, ballet and solo singers of the National Opera and Ballet of Ukraine, Odessa National Academic Theater of Opera & Ballet. 70 minutes. <https://www.youtube.com/watch?v=4fOkYND9yak>

Gabriel Fauré, Requiem for soprano, baritone, mixed chorus, organ & orchestra, 1900. Paavo Jarvi, conducting Orchestre de Paris, with Chen Reiss soprano, Matthias Goerne baritone. 37 minutes. [https://www.youtube.com/watch?v=8X5\\_j766tdc](https://www.youtube.com/watch?v=8X5_j766tdc)

Franz Schubert, Ellens Gesang III, part of his op. 52 setting of seven songs from Walter Scott's poem The lady of the lake, 1825. Ave Maria: 1. Live by Luciano Pavarotti in concert with the Three Tenors in 1994, with the L.A. Philharmonic conducted by Zubin Mehta & the L. A. Music Center Opera Chorus. 4 minutes. <https://www.youtube.com/watch?v=XpYGgtrMTYs> 2. Beyonce. 4 minutes <https://www.youtube.com/watch?v=hKmI1avKHJI>

Gustav Mahler, Das Lied Von Der Erde, 1911. Leonard Bernstein conducting the Israel Philharmonic Orchestra, with Christa Ludwig mezzo soprano, Rene Kollo tenor. 65 minutes. <https://www.youtube.com/watch?v=Npy4gjZ81F0>

## CONCERT NO. VIII/2 (58)

Felix Mendelssohn, Oratorio Elijah, 1846. With the Orchestre National de France, conducted by Daniele Gatti, soloists – Michael Nay – baryton-basse, Lucy Crowe – soprano, Christianne Stotijn – alto, Rainer Trost – tenor, Choeur de Radio France, live recording 2014 at the Festival de Saint-Denis, France. 140 minutes.  
<https://www.youtube.com/watch?v=pduEw6cn5N0>

Franz Schubert, Die schoene Muellerin, 1823. Das Wandern no. 1, Peter Pears sings and Benjamin Britten accompanies him on piano. 2 minutes.  
<https://www.youtube.com/watch?v=eggvp751if4>

Sergei Prokofiev, Alexander Nevsky Cantata, Field of the Dead, 1939. Nadia Serdyuk, mezzo-soprano with the City of Birmingham Symphony Orchestra, conducted by Andris Nelsons. 6 minutes. <https://www.youtube.com/watch?v=SdaMjkA1RQc>

Felix Mendelssohn, Auf Flugeln des Gesanges – On Wings of Song, op. 34-2, is a setting of the poem Auf Flugeln des Gesanges by Heinrich Heine, 1834. With Susanna Phillips. 3 minutes. <https://www.youtube.com/watch?v=LzKZS3OGUw8>

Franz Schubert, Der Hirt auf dem Felsen, The shepherd on the rock, D.965, 1828. The chamber music society of Lincoln Center, with Barbara Bonney soprano, David Shifrin clarinet, Andre Watts piano, broadcast alive from Alice Tully Hall. 13 minutes.  
<https://www.youtube.com/watch?v=KEjBGYLohto>

Joaquin Rodrigo, Coplas del pastor enamorado, 1935. Assumpta Mateu soprano, Heiko Ossig guitar. 3 minutes. <https://www.youtube.com/watch?v=1ab1vK41gzo>

Reynaldo Hahn, L'heure Exquise, song from Les chansons grises, 1893. Ben Bliss. 3 minutes.  
<https://www.youtube.com/watch?v=pl22CLqxwus>

Camille Saint-Saens, Le feu celeste cantata, op. 115, libretto Armand Silvestre, 1900. De Phaeton brule magnifique folie, Kirsten Hutchinson soprano, Yufu Ashitani and Sean Nimmo piano 4-hands. 5 minutes. <https://www.youtube.com/watch?v=uBx2IwTmaxk>

Fernand Halphen, Pensee du soir, poesie et musique, 1892. Sung by Faustine Picco, with Christophe Chauvet piano, on the 19th of October at the Chapelle Saint-Frambourg, Senlis, France. 2 minutes. <https://www.youtube.com/watch?v=mVLdPm9PraQ>

Franz Schubert, Nachthelle D. 892, librettist Johann Gabriel Seidl, song for tenor solo, male chorus and piano, 1827. The Vienna Boys Choir with Hibiki. 5 minutes.  
<https://www.youtube.com/watch?v=7DTyunsy47E>

## CONCERT NO. VIII/3 (59)

Franz Schubert, Winterreise, D. 911, a setting of 24 poems by Wilhelm Muller, 1828, with Alfred Brendel piano, Dietrich Fischer-Dieskau baritone. 74 minutes.  
<https://www.youtube.com/watch?v=l0Rry-ahcHM>

Franz Schubert, Die Schone Mullerin, a setting of 20 poems by Wilhelm Muller, D. 795, 1824. With Mitsuko Uchida piano, Ian Bostridge tenor. 67 minutes.  
<https://www.youtube.com/watch?v=mqk8INXCfOg>

Franz Schubert, Der Tod und das Madchen, Lied by Matthias Claudius, 1821. With Christa Ludwig mezzo soprano, and Gerald Moore at the piano. 3 minutes.  
<https://www.youtube.com/watch?v=vKh4JsWvsPw>

Franz Schubert, Der Erlkonig, Lied by Goethe, 1821. With Dietrich Fischer Dieskau. 4 minutes. <https://www.youtube.com/watch?v=C3nxyS8wf8E>

Anton Bruckner, Te Deum in C Major, WAB 45, 1885. Herbert von Karajan conducts Wiener Philharmoniker, in 1978 at Der Grosser Saal des Wiener Musikvereins, with Anna Tomowa-Sintow – soprano, Agnes Baltsa – mezzo-soprano, David Rendall – tenor, Jose Van Dam – bass-baritone, the Wiener Singverein – chorus master Helmuth Froschauer. 27 minutes.  
<https://www.youtube.com/watch?v=KeYuPPP1-Qw>

Sergei Rachmaninoff, The Bells, a choral symphony, the words are from the poem The Bells by Edgar Allan Poe, translated into Russian by Konstantin Balmont, 1913. 1. Sir Simon Rattle conducts in 2010 the Berliner Philharmoniker, Simon Halsey is the chorus master of the Rundfunkchor Berlin. Excerpt – 3 min. <https://www.youtube.com/watch?v=32aoN2WKm-Y>  
 2. Allegro ma non tanto (Silver Bells), Vladimir Ashkenazy conducts the Concertgebouworkest, Ryszard Karcykowski – Chorus of the Concertgebouw. 6 minutes.  
[https://www.youtube.com/watch?v=DSFx-NMI74U&list=OLAK5uy\\_IQYq-Aphbc0CeR4pxCR35yzeIV7usHGE4](https://www.youtube.com/watch?v=DSFx-NMI74U&list=OLAK5uy_IQYq-Aphbc0CeR4pxCR35yzeIV7usHGE4)

## CONCERT NO. VIII/4 (60)

Ludwig van Beethoven, Missa Solemnis in D major op. 123, 1824. With Concertgebouworkest Amsterdam conducted by Leonard Bernstein, with Edda Moser soprano, Hanna Schwarz mezzo-soprano, Rene Kollo tenor, Kurt Moll bass, Grosser Rundfunkchor Hilversum N.O.S.. 86 minutes.  
<https://www.youtube.com/watch?v=vKiSTL6UrFk>

Sir Edward Elgar, The Dream of Gerontius, 1900. Halle Orchestra conducted by Mark Elder, with Aalice Coote mezzo-soprano, Paul Groves tenor, Matthew Best bass, with Halle Choir, London Philharmonic Choir, Halle Youth Choir, from the BBC Proms in 2005. 95 minutes.  
<https://www.youtube.com/watch?v=rnwmVypRY-g>

## CONCERT NO. VIII/5 (61)

Giuseppe Verdi, *Messa da Requiem*, 1874. With Leontyne Price, Fiorenza Cossotto, Luciano Pavarotti, Nicolai Ghiaurov, Orchestra and Chorus of La Scala Milan (1967), chorus master Roberto Benaglio, Herbert von Karajan conductor, directed by Henri-Georges Clouzot. 83 minutes. <https://www.youtube.com/watch?v=Ih7oRR8AR0A>

Gioachino Rossini, *Petite messe solennelle*, 1864/1869. Ricardo Chailly conducting the Leipzig Gewandhaus Orchestra, with Alexandrina Pendatchanska soprano, Manuela Custer alto, Stefano Secco tenor, Mirco Palazzi bass. 80 minutes. <https://www.youtube.com/watch?v=wvOsPN7QeEE>

Antonin Dvřak, *Stabat Mater*, op. 58, 1880. Live recording of the Monteverdi choir Wurzburg, conducted by Matthias Beckert, at the Neubaukirche of Wurzburg, Germany, 2008. 1. Third movement, *Eja mater fons amoris*, 9 min. <https://www.youtube.com/watch?v=68f6Zeb0RG8> 2. Tenth final movement, *Quando corpus morietur*. 9 min. <https://www.youtube.com/watch?v=E31TiDfWY5Y>

## CONCERT NO. VIII/6 (62)

Johannes Brahms, Ein Deutsches Requiem, 1869. Herbert von Karajan conducting Berliner Philharmoniker, with the Wiener Singverein, chorus master Helmuth Froschauer, with Gundula Janovitz soprano, Jose van Dam bass-baritone. 78 minutes. <https://www.youtube.com/watch?v=bqd556NLoU8>

Hector Berlioz, Grande Messe des Morts, Requiem op. 5, the work derives its text from the traditional Latin Requiem Mass, 1837. 1. L'orchestre national de France, L'orchestre Philharmonique, conducted by Leornar Bernstein, Les chœurs der Radio France chef des chœurs Jean-Francois Monot, soloist – Stuart Burrows – tenor, at the Chapel of St. Louis des Invalides in Paris before an audience including President Valery Giscard d'Estaing, 1975. 97 minutes. <https://www.youtube.com/watch?v=uQllcLaAxis> 2. Dies irae, verses 3-6, Tuba Mirum, Monteverdichor Wurzburg Thuringer Symphoniker Saalfeld-Rudolstadt, Matthias Beckert conducting, live recording in the Neubaukirche, Wurzburg, 2011. 7 minutes. <https://www.youtube.com/watch?v=xVpHTE5covk>

## CONCERT NO. VIII/7 (63)

Hector Berlioz, *La damnation de Faust*, legende dramatique for 4 solo voices, full seven-part chorus, large children's chorus and orchestra, 1846. With Theatre National de la Monnaie, direction musicale Antonio Pappano, Mise en scene, decors et costumes Roland Aeschlimann, realisation Pierre Barre, with Susan Graham Marguerite, Jonas Kaufmann Faust, Jose van Dam Mephistopheles, Henry Waddington Brander. 133 minutes. <https://www.youtube.com/watch?v=GeaAyyRAdjo>

Charles Gounod, *St. Cecilia Mass* in G major, 1855. Jesus Lopez Cobos conducts the orchestra of RTVE, with Sabina Puertolas – soprano, Jose Ferrero – tenor, Roberto Scandiuzzi – bass. 51 minutes. [https://www.youtube.com/watch?v=\\_MlhKXfTirs](https://www.youtube.com/watch?v=_MlhKXfTirs)

## 6 CONCERTS NO. IX – JAZZ

### CONCERT NO. IX/1 (64)

George Gershwin, I Got Rhythm, 1930. George Gershwin plays “I got rhythm”, at the opening of New York’s Manhattan Theatre on 5 August 1935, filmed from 3 camera angles. 3 minutes. <https://www.youtube.com/watch?v=oQdeTbUDCiw>

The Entertainer, by Scott Joplin, 1902. Ragtime piano. 4 minutes. <https://www.youtube.com/watch?v=fPmruHc4S9Q>

Battle of Swing – Bennie Goodman versus Glenn Miller, hosted by John Packer Ltd. Recreating an iconic Carnegie Hall swing concert from 1938, first Benny Goodman and then Glenn Miller were brought to life. Some of the UK’s finest session musicians were on hand to deliver an unforgettable evening on Friday 7 November 2014, Pete Long and his Goodmen gave Taunton a night to remember. Clarinet and band leader – Pete Long. Set List: Benny Goodman – Don’t be that way, Bach goes to town, One o’clock jump, When Budha smiles, Big John special, Sheik of Arabey, T’aint what you do, King Porter Stomp, Dear Old Southland, Down South Camp Meeting, Sing Sing Sing. Glenn Miller - Moonlight Serenade, Sunrise Serenade, Little Brown Jug, Stairway to the stars, It must be Jelly, Danny Boy, Boulder Buff, My Prayer, In the Mood, Battle of the Bugle Calls, Take the A train. 114 minutes. <https://www.youtube.com/watch?v=Fgsw7hlocTE&t=3090s>

Count Basie and his orchestra, at the North Sea Jazz Festival (2), 13/7/1979. Ja-Da, a jazz standard by Bob Carleton, 1918. Georgia Brown, a jazz standard by Ben Bernie and Maceo Pinkard, lyrics by Kenneth Casey, 1925. Every Day I Have the Blues, blues song by Pinetop & Milton Sparks, 1935. Jumpin’ at the Woodside, by Count Basie, 1938. 57 minutes. <https://www.youtube.com/watch?v=FifSTqZ7nyI>

Duke Ellington and his Kentucky Club Orchestra – East St. Louis Toodle-Oo, 1927. 3 minutes. [https://www.youtube.com/watch?v=-\\_Y0cJ-aEbY](https://www.youtube.com/watch?v=-_Y0cJ-aEbY)

## CONCERT NO. IX/2 (65)

Satchmo in East Berlin, Louis Armstrong with Tyree Glenn, Eddie Shu, Bitty Kyle, Arvell Shaw, Jewel Brown, Danny Barcelona. Live at the East Berlin Friedrichstadt Palast, March 22, 1965. 110 minutes. <https://www.youtube.com/watch?v=okYPiP7K8OQ&t=549s> Playing:

- When it's sleepy time down south, 1931 jazz song by Clarence Muse, Leon & Otis Rene. Sung in in the 1931 movie Safe in Hell by Nina Mae McKinney, signature song of Sachmo.
- What did I do to be so black and blue, a 1929 jazz standard by Fats Waller, lyrics by Harry Brooks and Andy Razaf. Introduced in the musical Hot Chocolates (1929) by Edith Wilson.
- Tiger Rag, a jazz standard recorded and copyrighted by the Original Dixieland Jazz Band in 1917. One of the most recorded jazz compositions.
- When I grow too old to dream, song by Sigmund Romberg, lyrics by Oscar Hammerstein II, 1934. Introduced by Evelyn Laye and Ramon Navarro in the film The Night Is Young, 1935.
- Memories of you, song by Eubie Blake, lyrics by Andy Razaf, 1930.
- Lover, come back to me, song by Sigmund Romberg, lyrics by Oscar Hammerstein II, for the Broadway show The New Moon with Evelyn Herbert and Robert Halliday, 1928.
- Can't help lovin' Dat Man, by Jerome Kern, lyrics by Oscar Hammerstein II, from the 1927 musical Show Boat, adapted from Edna Ferber's 1926 novel.
- When the Saints Go Marching In, evolved in the early 1900s from gospel songs. The first known recorded version was in 1923 by the Paramount Jubilee Singers.
- Struttin' with Some Barbecue, instrumental piece by Lil Hardin Armstrong, 1927.
- The Faithful Hussar, der treue Husar, German song based on a folk song known since the 19<sup>th</sup> century. In its current form it is a song from the Cologne Festival since the 1920s.
- Royal Garden Blues, blues song by Clarence & Spencer Williams, 1919. Popularized in jazz by the Original Dixieland Jazz Band, it has become a jazz standard.
- Without a Song, song by Vincent Youmans, lyrics by Billy Rose and Edward Eliscu, 1929. Included in the musical play Great Day.
- The Ballad of Mack the Knife, from the Threepenny Opera by Bertolt Brecht play and lyrics, music by Kurt Weill, 1928.
- Stompin' at the Savoy, a jazz standard by Edgar Sampson, 1933.
- My Man, by Maurice Yvain, lyrics by Channing Pollock, 1928.

Lionel Hampton and his Orchestra live, at the North Sea Jazz Festival, 14/7/1978, World of Jazz. Ain't Misbehavin', a stride jazz/early swing son, by Thomas Fats Waller and Harry

Brooks for the Broadway musical comedy play *Connie's Hot Chocolates*, 1929. *Flying Home*, a jazz and jump blues by Benny Goodman and Lionel Hampton, with lyrics by Sid Robin, 1939. *On the Sunny Side of the Street*, a song by Jimmy McHugh, lyrics by Dorothy Fields, 1930. *Love for Sale*, a song by Cole Porter, introduced by Kathryn Crawford in the musical *The New Yorkers*, 1930. *Jumpin' at the Woodside*, a song first recorded in 1938 by the Count Basie Orchestra. *In the Mood*, a popular big band-era jazz standard recorded by Glenn Miller, based on the composition *Tar Paper Stomp* by Wingy Manone, 1939. 64 minutes. <https://www.youtube.com/watch?v=KqYMFuxWaCQ>

Duke Ellington & his orchestra: "A Bundle of Blues" *Rockin' in Rhythms, Stormy Weather*, 1933. 9 minutes. <https://www.youtube.com/watch?v=s GTf18Hhc8>

## CONCERT NO. IX/3 (66)

Marshall's Dixieland Jazz Band, vocals – Inger Milligan, clarinet – Rod Anderson, trumpet/cornet – Buzz Herman, trombone – Jay Martell, drums – Don Robertson, tuba – Dorian Parreott, banjo – Frank Stabile, piano – Charley Huck, at the Historin Couthouse Lawn, in downtown Somerville, NJ, on August 20, 2010. Ja-Da, a jazz standard by Bob Carleton, 1918. Way Down Yonder in New Orleans, song by John Turner Layton Jr., lyrics by Henry Creamer, 1922. Basin Street Blues, song performed by Dixieland jazz bands, by Spencer Williams, 1928, first recorded by Louis Armstrong. Bye Bye Blues, a jazz standard by Fred Hamm, Dave Bennett, Bert Lown, Chauncey Gray, 1925. Rosetta by Earl Fatha Hines, lyrics by Henri Woode, 1933. Darktown Strutters' Ball, a jazz standard by Shelton Brooks, 1917. On the Sunny Side of the Street, by Jimmy McHugh, lyrics by Dorothy Fields, 1930. 70 minutes. <https://www.youtube.com/watch?v=fvsahF5bsXM>

Duke Ellington Jazz Orchestra – Jazz Icons, live DVD (1958). Black and Tan Fantasy, a jazz composition by Duke Ellington and Bubber Miley, 1927. The Mooche, a jazz song by Duke Ellington and Irving Mills, 1928. Sophisticated Lady, a jazz standard instrumental by Duke Ellington, 1932. My Funny Valentine, a show tune from the 1937 Richard Rodgers, music, and Lorenz Hart, lyrics, in the musical Babes in Arms, the song became a jazz standard. Rockin' in Rhythm, a jazz instrumental by Duke Ellington, Harry Carney and Irving Mills, 1931. All of Me, a song and jazz standard, by Gerald Marks and Seymour Simons, 1931. Caravan, a jazz standard by Juan Tizol and Duke Ellington, 1936. It Don't Mean a Thing if it Ain't Got that Swing, by Duke Ellington, lyrics by Irving Mills, 1931. In My Solitude, by Duke Ellington, lyrics by Eddie DeLange and Irving Mills, 1934. I Let a Song Go Out of My Heart, by Duke Ellington, lyrics by Irving Mills, Henry Nemo and John Redmond, 1938. Diminuendo and Crescendo in Blue, a jazz composition by Duke Ellington, 1937. 81 minutes. <https://www.youtube.com/watch?v=XmZkIgLN24A&t=1163s>

When the Saints Go Marching In, evolved in the early 1900s from gospel songs, such as “When the Saints Are Marching In” (1896) and “When the Saints March In for Crowning” (1908). The first known recorded version was in 1923 by the Paramount Jubilee Singers. Here in 3 performances of the song by Louis Armstrong: 1. With his orchestra. 5 minutes. <https://www.youtube.com/watch?v=wyLjbMBpGDA> 2. With Danny Kaye. 3 minutes. <https://www.youtube.com/watch?v=jm6ktYq0Yxk> 3. In a 1938 Decca record. 3 minutes. <https://www.youtube.com/watch?v=XVjYuXvjFG4>

Duke Ellington & his orchestra: “A Bundle of Blues” Rockin' in Rhythms, Stormy Weather, 1933. 9 minutes. [https://www.youtube.com/watch?v=s\\_GTfl8Hhc8](https://www.youtube.com/watch?v=s_GTfl8Hhc8)

Duke Ellington and his Cotton Club Band, Old Man Blues, from Check and Double Check by Melville Brown, 1930. 2 minutes. <https://www.youtube.com/watch?v=RGb6fpS4Ais>

Duke Ellington and his orchestra, Mood Indigo (composed in 1930) with Russell Procope clarinetist, Willie Cook on trumpet. 4 m. <https://www.youtube.com/watch?v=GohBkHaHap8>

Duke Ellington and his orchestra, Take a Train (composed in 1939). 3 minutes. <https://www.youtube.com/watch?v=cb2w2m1JmCY>

Duke Ellington, It Don't Mean A Thing, 1931. 3 minutes. <https://www.youtube.com/watch?v=-FvsgGp8rSE>

## CONCERT NO. IX/4 (67)

Ella Fitzgerald in Concert Berlin, 1968. Sweet Georgia Brown, a jazz standard and pop tune by Bern Bernie and Maceo Pinkard, lyrics by Kenneth Casey, 1925. Let's Fall in Love, a song by Harold Arlen, lyrics by Ted Koehler, for the film Let's Fall In Loe, 1933. Summertime, an aria by George Gershwin for the 1935 opera Porgy and Bess, lyrics by DuBose Heyward and Ira Gershwin. A Tisket A Tasket, a nursery rhyme first recorded in America in the late nineteenth century, used as the basis for a 1938 recording by Ella Fitzgerald, composed by Ella Fitzgerald and Al Feldman, later known as Van Alexander. Can't Help Lovin' Dat Man, by Jerome Kern, lyrics by Oscar Hammerstein II, from their 1927 musical play Show Boat. 52 minutes. <https://www.youtube.com/watch?v=o5WQfkRZKFc>

George Gershwin (1898-1937) in Swing, with Claude Bolling Big Band, live 2003. 51 minutes. <https://www.youtube.com/watch?v=cDheT1ljLSw>

Harlem Madness, 1929. Dance with Nina Mae McKinney, Cliff Edwards and Chorus. 4 minutes. [https://www.youtube.com/watch?v=jp\\_J1fyuUno](https://www.youtube.com/watch?v=jp_J1fyuUno)

Harlem Madness, Fletcher Henderson and his orchestra, 1934. 4 minutes. <https://www.youtube.com/watch?v=xVkZV0o77MM>

Preservation Hall Jazzband, live at Wolf Trap 1974, New Orleans Jazz. Preservation Hall is an internationally known cultural institution that has served since its founding as the informal home base and inspirational centerpiece for traditional New Orleans Jazz. Preservation Hall was originally conceived in the early 1960s as a low-profile performance venue for neglected, aging black musicians who had come of age during the emergence of early jazz in the 1920s and 1930s. The animating principle of this musical revival was a common understanding that the commercial introduction and dominance of mainstream big-band music in the 1930s swing era obscured the more deeply felt passion of small-combo jazz from the middle and late 1920s—music rooted in an ensemble style of polyphonic improvisation that was prevalent in New Orleans prior to its formal designation as jazz and subsequent adaptation as a commercial commodity. The Jazz band was founded in New Orleans by Allan Jaffe in the early 1960's with local musicians whose ages ranged from the 60s to the 90s, and played jazz since the 30s or even before. With Percy Humphrey - trumpet, vocal, Willie Humphrey – clarinet, Jim Robinson – trombone, James Sing Miller – piano, vocal, Allan Jaffe – sousaphone, Josiah Cie Frazier – drums. Titles: 1. Hindustan (Oliver Wallace, Harold Weeks, 1918), 2. Panama Rag (William Henry Tyers, 1912), 3. Amen (traditional gospel song), 4. Tell Me Your Dreams (Albert Brown, Charles Daniels, Seymour Rice, 1928), 5. Down in Honky Tonk Town (Chris Smith and Charles McCarron, 1916), 6. Just a Closer Walk With Thee (gospel composed in the 30s), 7. When the Saints Go Marching In, first recorded in 1923. 58 minutes. <https://www.youtube.com/watch?v=9WDMigMOhAE>

Duke Ellington and his orchestra, The Mooche, composed in 1928. 5 minutes <https://www.youtube.com/watch?v=CDVZdZMCc0w>

King Oliver and his orchestra, I must have it, 1930. 3 minutes. <https://www.youtube.com/watch?v=RTevsQpPQ7o>

King Oliver's Creole Jazz Band, West End Blues, 1928. 4 minutes. <https://www.youtube.com/watch?v=pVYrT42P2wk>

## CONCERT NO. IX/5 (68)

King Oliver's Creole Jazz Band, Chimes Blues, 1923. 3 minutes.  
[https://www.youtube.com/watch?v=lpXfG1\\_H7g](https://www.youtube.com/watch?v=lpXfG1_H7g)

King Oliver and Henry Red Allen, Shake It and Break It, 1928. 2 minutes.  
<https://www.youtube.com/watch?v=YWMA75y3OD0>

Sidney Bechet, Summertime, 1939. 4 minutes.  
<https://www.youtube.com/watch?v=GCE5IpVOiQU>

Sidney Bechet, Viper Mad, 1938. 3 minutes.  
[https://www.youtube.com/watch?v=jdp4ck\\_FSmk](https://www.youtube.com/watch?v=jdp4ck_FSmk)

Sidney Bechet, Mean Blues, 1923. 3 min. <https://www.youtube.com/watch?v=UlnfC-fxECc>

Sydney Bechet, I've Found a New Baby, by Jack Palmer, Spencer Williams, 1926. 9 minutes.  
<https://www.youtube.com/watch?v=xQkSfXnljvM>

Sidney Bechet, Once in a While, by Michael Edwards, 1937. 9 minutes.  
<https://www.youtube.com/watch?v=YKYZC0UdINy>

Louis Armstrong, Tiger Rag, 1932. 3 minutes.  
<https://www.youtube.com/watch?v=3TGSYmYVYdg>

Louis Armstrong in Copenhagen, 1934. 10 minutes.  
<https://www.youtube.com/watch?v=UZvqvNYJmC4>

Artie Shaw and his orchestra in Symphony of Swing, 1939. 10 minutes.  
<https://www.youtube.com/watch?v=bqnQ2yZpKX4>

Louis Armstrong, I'll be glad when you're dead, 1932. 3 minutes.  
<https://www.youtube.com/watch?v=1bVMCzDmcFY>

Artie Shaw and his orchestra, Traffic Jam, from Dancing Coed 1939. 3 minutes.  
<https://www.youtube.com/watch?v=p0MxysQkMaY>

Artie Shaw and his orchestra, Class in Swing, 1939. 10 minutes.  
<https://www.youtube.com/watch?v=ORD8HAeNxy4>

Count Basie, Every Tub, 1938. 3 minutes. <https://www.youtube.com/watch?v=r0EfQWwuoBo>

Count Basie Orchestra, Bugle Blues, 1937. 6 minutes.  
<https://www.youtube.com/watch?v=pfcnK1NTwU0>

Count Basie and his orchestra, 1938. Randall's Island NYC. 2 minutes.  
<https://www.youtube.com/watch?v=cbubFSgUTIM>

Bessie Smith, St Louis Blues, 1929. 4 minutes.  
<https://www.youtube.com/watch?v=cuICk8Gn1sk>

Bessie Smith, Backwater Blues, 1927. 3 minutes.  
<https://www.youtube.com/watch?v=4gXShOJVwaM>

Bessie Smith, In the House Blues, 1931. 3 minutes.  
<https://www.youtube.com/watch?v=9XJQPsCTzIs>

Fletcher Henderson and his orchestra, Keep a Song in Your Soul, 1930. 3 minutes.  
[https://www.youtube.com/watch?v=FVC5MBOK\\_gk](https://www.youtube.com/watch?v=FVC5MBOK_gk)

Fletcher Henderson and his orchestra, What Good Am I Without You, 1930. 3 minutes.  
<https://www.youtube.com/watch?v=X0Hrs8cMB48>

Fletcher Henderson and his orchestra, Mandy Make Up Your Mind, 1924. 3 minutes.  
[https://www.youtube.com/watch?v=Ndhc7kv9T\\_Y](https://www.youtube.com/watch?v=Ndhc7kv9T_Y)

Fletcher Henderson, Sugar Foot Stomp, 1925. 3 minutes.  
<https://www.youtube.com/watch?v=hjEiyhESlh4>

Benny Goodman, Sing, Sing, Sing, 1938 Carnegie Hall Concert. 13 minutes.  
<https://www.youtube.com/watch?v=0NigiwMtWEO> from Hollywood Hotel film, Gene Krupa drums, 1937. 2 minutes. [https://www.youtube.com/watch?v=3mJ4dpNal\\_k](https://www.youtube.com/watch?v=3mJ4dpNal_k)

Benny Goodman, quartet, 1937. 2 minutes.  
<https://www.youtube.com/watch?v=zBs9gZQX7lQ>

Benny Goodman, Goodnight My Love, with Ella Fitzgerald, in the 1936 movie Stowaway. 3 minutes. <https://www.youtube.com/watch?v=XjhsgHDz8h4>

Benny Goodman and his orchestra, 1937. 10 minutes.  
<https://www.youtube.com/watch?v=OzNTv5y34c8>

Benny Goodman sextet, Rose Room, 1917, recorded in 1939, with Benny Goodman clarinet, Charlie Christian guitar, Fletcher Henderson piano, Lionel Hampton vibraphone, Artie Bernstein bass, Nick Tatool drums. 3 minutes.  
<https://www.youtube.com/watch?v=x4H7M2YFK0s>

Glenn Miller at Carnegie Hall, Little Brown Jug, 1939. 3 minutes.  
<https://www.youtube.com/watch?v=FENrd7QRRIG>

Glenn Miller's Opening at the Glen Island Casino. 6 minutes.  
<https://www.youtube.com/watch?v=8M951ByGK1U>

Glenn Miller, In the Mood, 1939. 4 minutes. <https://www.youtube.com/watch?v=mrHzFIwzi-I>

Fats Waller, Honeysuckle Rose, composed by Fats Waller in 1929. 3 minutes.  
<https://www.youtube.com/watch?v=-7zm8v9reDo>

Fats Waller, Ain't Misbehavin', composed by Fats Waller in 1929. 3 minutes  
<https://www.youtube.com/watch?v=PSNPpssruFY>

Fats Waller, Your Feet's Too Big, composed in 1936 by Fred Fisher. 3 minutes  
<https://www.youtube.com/watch?v=in1eK3x1PBI>

James Johnson, Carolina Shout, composed by James Johnson in 1921. 4 minutes.  
<https://www.youtube.com/watch?v=nSFGyipsNsg>

Fats Waller and James Johnson, playing a piano duet "I found a new baby", 1937. 2 minutes.  
<https://www.youtube.com/watch?v=9Kz9f95uscY>

James Johnson, Jingles, 1930. 3 minutes. <https://www.youtube.com/watch?v=WV9hapYlbqA>

James Johnson, Harlem Strut, 1921. 3 minutes.  
<https://www.youtube.com/watch?v=juJpmtk4lj0>

Fats Waller, Handful of Keys. 1938. 3 minutes.  
<https://www.youtube.com/watch?v=kIFoAwJptm4>

Ella Fitzgerald, A tisket a tasket, a nursery rhyme 1879, filmed with Fitzgerald in 1938 that has become a jazz standard. 2 minutes. <https://www.youtube.com/watch?v=1bgFkeDLpSI>

Billie Holiday, Strange Fruit, a song written and composed by Abel Meeropol and recorded by Billie Holiday in 1939. 3 minutes. [https://www.youtube.com/watch?v=wHGAMjwr\\_j8](https://www.youtube.com/watch?v=wHGAMjwr_j8)

Duke Ellington, Take the A Train, 1939. 3 minutes.  
[https://www.youtube.com/watch?v=KV8Hj\\_E8LJc](https://www.youtube.com/watch?v=KV8Hj_E8LJc)

## CONCERT NO. IX/6 (69)

Coleman Hawkins, Body and Soul, 1930 composed by Johnny Green, recorded by Hawkins in 1939 as an improvisation. 3 minutes. <https://www.youtube.com/watch?v=zUFg6HvljDE>

Django Reinhardt, Sweet Georgia Brown, jazz standard composed in 1925 by Ben Bernie and Maceo Pinkard, recorded in 1938 by Django Reinhardt. 3 minutes. <https://www.youtube.com/watch?v=2a07JsE6dOU>

Lionel Hampton, Flying Home, 1939. 5 minutes. <https://www.youtube.com/watch?v=Wj3asuD2ILw>

Lionel Hampton, The Jumpin' Jive, 1939. 3 minutes. <https://www.youtube.com/watch?v=iXEj4qalN1o>

Lionel Hampton, Hot Mallets, 1937-1939. 2 minutes. <https://www.youtube.com/watch?v=Pk-IFkqiNeU>

Paul Whiteman's orchestra, At Sundown, by Walter Donaldson, 1927, with Paul Whiteman's orchestra. 2 minutes. <https://www.youtube.com/watch?v=GOD3liebUho>

Paul Whiteman's orchestra, Whispering, by John Shonberger, 1920, with Paul Whiteman's orchestra. 3 minutes. <https://www.youtube.com/watch?v=tOhkc1a-zCo>

Paul Whiteman's orchestra, Valencia, by Jose Padilla, 1924, with Paul Whiteman's orchestra. 3 minutes. <https://www.youtube.com/watch?v=2fkKW60Bpw0>

Paul Whiteman's orchestra, Three O'Clock in the Morning, by Julian Robledo, 1919, with Paul Whiteman's orchestra. 3 minutes. [https://www.youtube.com/watch?v=HB\\_iZrAMfp0](https://www.youtube.com/watch?v=HB_iZrAMfp0)

Paul Whiteman's orchestra, Parade of the Wooden Soldiers, by Leon Jessel, 1897, with Paul Whiteman's orchestra. 3 minutes. <https://www.youtube.com/watch?v=3N1OmQKdOWk>

Paul Whiteman's orchestra, Wang Wang Blues, by Henry Busse, 1920, with Paul Whiteman's orchestra. 3 minutes. <https://www.youtube.com/watch?v=6WjPi3M9364>

Paul Whiteman's orchestra, Mississippi Mud, by Harry Barris, 1927, with Paul Whiteman's orchestra. 7 minutes. <https://www.youtube.com/watch?v=8TjWw8ZIRrg>

Paul Whiteman's orchestra, Mississippi Suite, by Ferde Grofe, 1927, with Paul Whiteman's orchestra. 7 minutes. <https://www.youtube.com/watch?v=uDm-3Ccmsao>

Henry Busse and his orchestra, Hot Lips, by Henry Busse, Henry Lange, Lou Davis, 1922, with Henry Busse and his orchestra. 2 minutes. <https://www.youtube.com/watch?v=dw0vcw99RjM>

Coon Sanders Nighthawks orchestra, Flamin' Mamie, 1925, by Paul Whiteman and Fred Rose, with Coon Sanders Nighthawks orchestra. 3 minutes. <https://www.youtube.com/watch?v=TjzhuXvDvfl>

Cab Calloway's Jitterbug Party, directed by Fred Waller, music by Cab Calloway and his orchestra, with Cab Calloway, 1935. 8 minutes.  
<https://www.youtube.com/watch?v=mMQVZYoNWIw>

Cab Calloway, Minnie the Moocher, 1931. 2 minutes.  
<https://www.youtube.com/watch?v=8suquDgg0dw>

Fats Waller and Art Tatum, After you've gone, by Turner Layton, 1918, with Fats Waller, 1930, Art Tatum 1934. 7 minutes. <https://www.youtube.com/watch?v=A7wv5uqNmbc>

Art Tatum, Lulu's Back In Town, 1935. 2 minutes. <https://www.youtube.com/watch?v=vd-rVYyqyhI>

Art Tatum, Over the Rainbow, by Harold Arlen, 1939. 4 minutes.  
<https://www.youtube.com/watch?v=tuc3MYjBm2U>

Art Tatum, Day In Day Out, by Rube Bloom, 1938. 3 minutes.  
<https://www.youtube.com/watch?v=JQQ6cfraWsw>

Billie Holiday, Summertime, by George Gershwin, 1934, recorded in 1936. 3 minutes.  
<https://www.youtube.com/watch?v=ysow1wXWyvE>

Billie Holiday, Blue Moon, by Richard Rogers, 1934. 4 minutes.  
<https://www.youtube.com/watch?v=ltqTmjO8668>

Django Reinhardt and Stephane Grappelli, J'attendrai Swing, by Dino Olivieri, 1936, recorded in 1939. 4 minutes. <https://www.youtube.com/watch?v=ANArGmr74u4>

Django Reinhardt, Den Haag, 1937. 2 minutes.  
<https://www.youtube.com/watch?v=QYzIUkbTKmk>

Django Reinhardt, Minor Swing, La Quintette Hot Club de France, 1937. 3 minutes.  
<https://www.youtube.com/watch?v=gcElavXFJb4>

Django Reinhardt, Gypsy Jazz, 1934. 2 minutes. <https://www.youtube.com/watch?v=S-Fq9s6hmQc>

Stephane Grappelli, Django Reinhardt, Eddie South improvise on Bach, 1937. 3 minutes.  
<https://www.youtube.com/watch?v=gQZw3nema0Q>

Stephane Grappelli, Django Reinhardt, Solitude, 1937. 3 minutes.  
[https://www.youtube.com/watch?v=7aHGpo2qD3A&list=PLjEAIrWz38Qb6jWU\\_WUxnBTIYDM\\_1\\_245](https://www.youtube.com/watch?v=7aHGpo2qD3A&list=PLjEAIrWz38Qb6jWU_WUxnBTIYDM_1_245)

Stephane Grappelli, Django Reinhardt, Chicago, 1937. 4 minutes.  
<https://www.youtube.com/watch?v=5aHV9UCXlqQ>

Stephane Grappelli, Django Reinhardt, Eddie South, Daphne, 1934. 3 minutes.  
<https://www.youtube.com/watch?v=LKdxvNo-Ue0>

Jimmy Dorsey and his orchestra, with Bob Eberly, 1938. 9 minutes.  
<https://www.youtube.com/watch?v=aX9TgybRfJ0>

Jimmy Dorsey and his orchestra, The Darktown Strutters Ball, 1939. 2 minutes.  
<https://www.youtube.com/watch?v=lfX5RospXi4>

Frank Sinatra, From the Bottom Of My Heart, Frank Sinatra, 1939. 3 minutes.  
<https://www.youtube.com/watch?v=gON58Hp9qWQ>

Frank Sinatra with Harry James orchestra, Ciribiribin, by Harry James, Jack Lawrence, Alberto Pestalozza, 1939. 2 minutes. <https://www.youtube.com/watch?v=VzwwWfFhadQ>

Frank Sinatra, Wishing It'll Make It So, by Buddy deSilva, Frank Sinatra with Harry James orchestra, 1939. 4 minutes. [https://www.youtube.com/watch?v=RLMmJq6Q\\_oY](https://www.youtube.com/watch?v=RLMmJq6Q_oY)

Nat King Cole, Baby Won't You Please Come Home, By Charles Warfield, Clarence Williams, 1919, 1939. 2 minutes. [https://www.youtube.com/watch?v=jxTn\\_JddtMA](https://www.youtube.com/watch?v=jxTn_JddtMA)

Nat King Cole, Dancing in the street, 1939. 3 minutes.  
<https://www.youtube.com/watch?v=VToOxLEJICI>

Nat King Cole, Riffin' at the Bar-B-Q, 1939. 2 minutes.  
[https://www.youtube.com/watch?v=7G-6rSxAq\\_Q](https://www.youtube.com/watch?v=7G-6rSxAq_Q)

Tommy Dorsey and his orchestra, The Lonesome Road by Nathaniel Shilkret, 1927, recorded in 1939. 5 minutes. <https://www.youtube.com/watch?v=lo2CqunIDGs>

Ella Fitzgerald, Undecided by Sid Robin, Charlie Shavers, 1938, recorded in 1939. 3 minutes.  
<https://www.youtube.com/watch?v=FMUi3TkNO04>

Ella Fitzgerald, Stairway to the Stars by Matty Malneck, Frank Signorelli, 1939. 3 minutes.  
<https://www.youtube.com/watch?v=r6nBiBSgm7o>

Ella Fitzgerald with Chick Webb and his orchestra, My Heart Belongs to Daddy, by Cole Porter, 1938, recorded in 1939. 3 minutes. <https://www.youtube.com/watch?v=vJt68vQgJwc>

Ella Fitzgerald and Chick Webb, St. Louis Blues, by W. C. Handy, 1914, recorded in 1939. 5 minutes. <https://www.youtube.com/watch?v=WzLQKLGrC78>

Gene Krupa and his orchestra, Wire Brush Stomp, from the film Some Like It Hot, 1939. 4 minutes. [https://www.youtube.com/watch?v=n8N\\_AsIxxj9o](https://www.youtube.com/watch?v=n8N_AsIxxj9o)

Gene Krupa and his orchestra, Some Like It Hot, from the 1939 film. 3 minutes.  
<https://www.youtube.com/watch?v=128okHKxIsc> Vocal. 2 minutes.  
<https://www.youtube.com/watch?v=4dKgQhxxuVs>

Gene Krupa and his orchestra, Rhythm Romance, from the 1939 film Some Like It Hot. 2 minutes. <https://www.youtube.com/watch?v=7nwhlRI6u94>

Cab Calloway and Band Perform in Pajamas. 6 minutes.  
<https://www.youtube.com/watch?v=MXeDNj7aT8M>

Billie Holiday and her all star band, Fine and Mellow, by Billie Holiday, 1939. 8 minutes  
<https://www.youtube.com/watch?v=dU9MngCuL5s>

Dizzy Gillespie, King Porter Stomp, 1937. 3 minutes.  
<https://www.youtube.com/watch?v=EKIqvRgOkj8>

## 5 CONCERTS NO. X – FOLK & POPULAR MUSIC

### CONCERT NO. X/1 (70)

Nini peau d'chien, Aristide Bruant, lyrics and music, 1895. Sung by him around 1900. 3 minutes. <https://www.youtube.com/watch?v=6bybtGsDz9g>

Os maias, Eca de Queiros, Portuguese author, 1888. Madredeus. 4 minutes. <https://www.youtube.com/watch?v=WWgsBH8XeoU>

Yvette Guilbert, Le fiacre, Leon Xanrof lyrics and music, 1888. 2 minutes. <https://www.youtube.com/watch?v=T8b3u3KRTxI>

Non ti scordar di me, by Ernesto de Curtis, 1912. Beniamino Gigli in a 1934 film. 5 minutes. [https://www.youtube.com/watch?v=8IDOVY4c\\_gw](https://www.youtube.com/watch?v=8IDOVY4c_gw)

Torna a surriento, Ernesto de Curtis, words Giambattista de Curtis, 1894. Enrico Caruso. 3 minutes. <https://www.youtube.com/watch?v=v-2cXwQ2V98>

Paris sera toujours Paris, by Casimir Oberfeld, lyrics Albert Willemetz, 1939. 1. Maurice Chevalier, 3 minutes. <https://www.youtube.com/watch?v=-BS5A6AykZU> 2. Zizi Jeanmaire, the famous singer and dancer, dancing at the last evening of Tabarin in 1961. 4 minutes. <https://www.youtube.com/watch?v=aeMNB2Q0-Bw>

J'ai deux amours mon pays et Paris, by Vincent Scotto, lyrics Géo Koger & Henri Varna, 1930. Josephine Baker. 3 minutes. <https://www.youtube.com/watch?v=Nck8ZR3Efy8>

Tout va bien tres bien madame la marquise, Everything is going very well Madame la Marquise, with lyrics and music by Paul Misraki, 1935. Sung by Ray Ventura and his orchestra. 3 minutes. [https://www.youtube.com/watch?v=WqKMZvJ\\_d9Q](https://www.youtube.com/watch?v=WqKMZvJ_d9Q)

Mon homme, by Maurice Yvain, lyrics by Albert Willemetz & Jacques Charles, for the play Mon home, by Andre Picard & Francis Carco, 1920. Mistinguett. 3 minutes. <https://www.youtube.com/watch?v=BFvYjlgqh4Q>

Chantez, by Casimir Oberfeld, lyrics by Lima & Pierre Bayle, from the film Rigolboche, 1936. Mistinguett. 3 minutes. <https://www.youtube.com/watch?v=-8wIxLUghKo>

Y'a d'la joie, lyrics by Charles Trenet, music by Charles Trenet and Michel Emer, 1936. Charles Trenet. 2 minutes. <https://www.youtube.com/watch?v=H8oXHuPuBUM>

Boum, Charles Trenet, (music & lyrics), from the film la Route enchantee, 1938. 2 minutes. <https://www.youtube.com/watch?v=p0KWYWwVp0E>

**Cambalache** (bazaar or "junkshop") is an Argentine slang-language tango song written by Enrique Santos Discépolo for the movie *The Soul of the Accordion*, released in 1935. It is explicitly critical of 20th-century corruption, and as such was part of my Ph.D. dissertation. 1934. Sung by Julio Sosa. 3 minutes. <https://www.youtube.com/watch?v=dY2vKpBHxXs>

Do Re Mi, composed, written and sung by Woody Guthrie, 1937. 3 minutes. <https://www.youtube.com/watch?v=Vbb6y8Nqc28>

Blue Skies, music & lyrics by Irving Berlin, 1926. With Al Jolson, from the 1927 film The Jazz Singer. 3 minutes. <https://www.youtube.com/watch?v=Djd1XfwDAQs>

Bing Crosby, American popular song, with music by Arthur Johnston and lyrics by Johnny Burke, from the film Pennies from Heaven, 1936. 3 minutes. <https://www.youtube.com/watch?v=XXpUoL52a1w>

Alexander's Ragtime Band, by Irving Berlin, 1911. Alice Fay in the 1938 film with the same name, directed by Henry King, with Tyrone Power, Alice Fay, music by Irving Berlin. 3 minutes. <https://www.youtube.com/watch?v=Ni6vV9heJhM>

My Heart Belongs to Daddy, by Cole Porter, from the musical Leave it to me!, 1938. Dorothy Dandridge, 4 minutes. [https://www.youtube.com/watch?v=YKISwfaY\\_hY](https://www.youtube.com/watch?v=YKISwfaY_hY)

Lili Marleen, by Hans Leip and Norbert Schultze, 1939. Sung by Marlene Dietrich. 3 minutes. <https://www.youtube.com/watch?v=7heXZPl2hik>

Ojos verdes, music by Manuel Quiroga, lyrics by Rafael de Leon, 1937. Miguel de Molina – singer. 4 minutes. <https://www.youtube.com/watch?v=TC07Ly-1Qns>

"We'll Meet Again", song with music and lyrics composed and written by English songwriters Ross Parker and Hughie Charles, 1939. Sung by English singer Vera Lynn. 4 minutes. <https://www.youtube.com/watch?v=LWlelVf3l0Q>

Russian song [Katyusha](#) composed by [Matvey Blanter](#), lyrics by Mikhail Isakovsky, 1938. 3 minutes. <https://www.youtube.com/watch?v=9HWi-oOKwGY>

Serdtsse, Heart you have no rest, song from the Russian musical Jolly Fellows, 1934. Leonid Utyosov. 2 minutes. [https://www.youtube.com/watch?v=4uI6\\_1KvXM8](https://www.youtube.com/watch?v=4uI6_1KvXM8)

Mon Amant de Saint-Jean, by Emile Carrara, lyrics by Leon Agel, the first song that I sang at the age of 2, 1937. 1. Patrick Bruel, a modern version of the song based on clips from this period. 3 minutes [https://www.youtube.com/watch?v=qQeJLSYz\\_M](https://www.youtube.com/watch?v=qQeJLSYz_M) 2. Lucienne Delye, in the version that I knew. 3 minutes. [https://www.youtube.com/watch?v=93\\_pv-XWHpQ](https://www.youtube.com/watch?v=93_pv-XWHpQ)

The Olympic Hymn (Greek: Ολυμπιακός Ύμνος, Olympiakós Ýmnos, also known informally as the Olympic Anthem, is a **choral cantata** by opera composer Spyridon Samaras (1861–1917), with lyrics by Greek poet Kostis Palamas. The anthem was performed for the first time in 1896, for the opening ceremony of the first Summer Olympics in Athens. 3 minutes. <https://www.youtube.com/watch?v=ECKNvNYNFsQ>

Friedrich Silcher, Muss i den, German folk song, 1827. 1. Sung by Jacques Cory and a German lady on a Rhine cruise. 2 minutes. [http://www.businessethicscory.com/Singing\\_Muss\\_i\\_denn.mp4](http://www.businessethicscory.com/Singing_Muss_i_denn.mp4) 2. Sung by Elvis Presley from G. I. Blues. 2 minutes. <https://www.youtube.com/watch?v=Hlbu6SsjlSE>

Mudnak, a poem by Ahmed Shawqi, the prince of poets, Modnak Gafa – the one you weakened is forsaken, lyrics by Ahmed Shawqi, music by Mohamed Abdel Wahab, 1938. Sung by Mohammad Muhsin, 8 minutes. <https://www.youtube.com/watch?v=n2Y1Zpjhmi8>

Haim Nahman Bialik, El hatsipor, lyrics, music – folk Yiddish song, 1891. Nehama Hendel. 3 minutes. <https://www.youtube.com/watch?v=i61azdKHLhQ&t=13s>

Shalom Aleikhem, Tevie the milkman, 1894. Fiddler on the roof, If I were a richman, Topol, from the film, 1971, music by Jerry Bock, lyrics by Sheldon Harnick, based on Shalom Aleikhem's 1894 novel. 6 minutes. <https://www.youtube.com/watch?v=RBHZFYpQ6nc>

My yiddishe momme, by Jack Yellen (words and music) and Lew Pollack (music), 1925. Sung by Regine (Zylberberg). 3 minutes. <https://www.youtube.com/watch?v=msXoInq243c>

Tico-tico no fuba, Brazilian choro song by Zequinha de Abreu, lyrics by Aloysio de Oliveira, 1931. Carmen Miranda. 2 minutes. <https://www.youtube.com/watch?v=mDdeq3Sn1ZA>

Josephine Baker, dancing the original Charleston, 1925. 2 minutes. <https://www.youtube.com/watch?v=jEH6eDpjgRw>

Malaguena, Ernesto Lecuona, 1933, sung by Nana Mouskouri, with dancers. 3 minutes. <https://www.youtube.com/watch?v=D4uLHWTNzO8>

Malaguena, Ernesto Lecuona, 1933, Jose Feliciano guitar. 5 minutes. <https://www.youtube.com/watch?v=Uk3n-UQ9KSY>

A paris dans chaque faubourg, lyrics by Rene Clair, music by Maurice Jaubert and Jean Gremillon, from the film "14 Juillet", 1933. Yves Montand. 4 minutes. <https://www.youtube.com/watch?v=TOEcoT-rswA>

Je cherche un millionnaire, lyrics Marc-cab, music - Nacio H. Brown, 1937. Mireille Darc (with Jean-Claude Brialy and Michel Sardou). 4 minutes. <https://www.youtube.com/watch?v=Zkiquez9E9oU>

Best French Songs from the 20s, Georgius – La plus bath des Javas, Jean Lumiere – Les vieilles fontaines, Mistinguett – Julie c'est Julie, Mon homme, Il m'a vu nue, On m'suit, Maurice Chevalier – Dites-moi ma mere, Valentine, Jean Gabin – Mon Bonheur est avec toi, Quand on s'promene au bord de l'eau, La java de Doudoune, Damia – Ne dis rien, Berthe Sylva – Celosa, Yvonne Printemps – J'ai deux amants, Air de la lettre, Depuis trois ans passes, Tino Rossi – Roses de Picardie, Marie Dubas – L'amour est un jeu. 54 minutes. <https://www.youtube.com/watch?v=UNf-LUF9Qp4>

## CONCERT NO. X/2 (71)

Best French Songs from the 30s, Fernandel – C'est une voleuse d'ames, Lucienne Boyer – Si petite, Jean Lumiere – Les lilas blancs, Comme le temps passé, Leo Marjane – La chapelle au clair de lune, Jardin du mois de Mai, Lys Gauty – C'est le plaisir que j'aime, Echanges, Jean Sablon – Allez lui dire que je l'aime, Je sais que vous etes jolie, Lucienne Delyle – Sur le quais du vieux Paris, Frehel – Les filles qui la nuit, Chanson tendre, Berthe Sylva – Les roses blanches, Du gris, Yvonne Printemps – C'est la saison de l'amour, Plaisir d'amour, Rina Ketty – L'hirondelle d'amour, Un regard un sourire, Fernandel – Je suis une petite nature, Mireille et Jean Sablon – Puisque vous partez en voyage, Daniele Darrieux – J'aime tous ce qu'elle aime, Le bonheur c'est un rien, Arletty – J'ai reve d'une fleur, Lucienne Boyer – Parti sans laisser d'adresse, Jean Gabin – Chason des mariniers, Georgius – Des idees, Tino Rossi – O Corse ile d'amour. 87 minutes.  
<https://www.youtube.com/watch?v=EZKUHWLsL1Q&t=1629s>

Yvette Guilbert, French songs of the 1900s, volume 1, Madame Arthur, Le fiacre, L'elogue des vieux, Verligodin, Partie carree, J'suis dans le bottin, Son nombril, Laissez faire le temps, Les deux notaires, Ah! Revenez, L'hotel du no. 3, Les casquets de la couchee, Les vieux messieurs, Les quatr'zetudiants, D'elle a lui, Quand on vous aime, La mere Bontemps, Ma grand'mere, C'est le mai, La fille du roi Loys, Enfance, Les amants de Marianson, La ballade de Jesus, La passion du doux Jesus. 74 minutes.  
<https://www.youtube.com/watch?v=ZVkeXteXZAo&list=PLVQKWZbEbflnJfwtcqrsUMulf6EUajvW&index=10>

Nimekwisha Swalitika, folk song in Swahili, 1931. By Siti Ganduri and Party of Ras Maaalim Rivue. 3 minutes.  
[https://www.youtube.com/watch?v=yjXBP8YMULY&list=OLAK5uy\\_l2uq6w2QJLXmGV9hA4zkw\\_2Avj8-UT51E&index=1](https://www.youtube.com/watch?v=yjXBP8YMULY&list=OLAK5uy_l2uq6w2QJLXmGV9hA4zkw_2Avj8-UT51E&index=1)

Po Atarau, A song of farewell, 1930. Rotorua Maori Choir. 3 minutes.  
[https://www.youtube.com/watch?v=rHUnaOe\\_Y7U](https://www.youtube.com/watch?v=rHUnaOe_Y7U)

Vande Maataram, Mother I bow to thee, the Indian National Song, a poem written by Bankim Chandra Chatterjee in 1870s, published in 1882 in his novel Anandamath. The poem was first sung by Rabindranath Tagore in the 1896 session of the Indian National Congress. The first two verses were adopted as the National Song of India in October 1937 by the Congress Working Committee. 1. Sung by Veena Sahasrabuddhe at Darbar Festival. 3 minutes.  
<https://www.youtube.com/watch?v=Fh-Ac9DSJzI> 2. Sung by Esther Hnamte, a 4 years old girl. 4 minutes. <https://www.youtube.com/watch?v=XymTDCVHTos>

Native American Folk dances, in a 1930s documentary "Real Americans" produced by Ideal Corp. Hopi, Wanpanoag, Apache, Navaho, Yaqui, Sioux Native Americans. 6 minutes.  
<https://www.youtube.com/watch?v=lfZwNacZeWY>

Morqe Sahar, Dawn Bird, is an Iranian tasnif/ballad, written by Morteza Neidavoud and Mohammad-Taqi Bahar in early 20<sup>th</sup> century, while Bahar was in prison. It was first recorded in 1927 by Taj Esfahani. Performed at a charity concert in Tehran in 2004. 5 minutes.  
<https://www.youtube.com/watch?v=63B650GxQBI>

## CONCERT NO. X/3 (72)

French Songs from the 1900s, La mattchiche, Sous les ponts de Paris, Tarara-boum-die, La caissiere du grand café, Frou-Frou, En revenant de la revue, Tout ca ne vaut pas l'amour, La valse brune, Viens poupoule, Les mains de femme, Reviens, La p'tite Tonkinoise. 28 minutes. <https://www.youtube.com/watch?v=n1q9zqdkIJI>

Hawaiian Wedding Song was written by Charles E. King in 1926. King wrote the music with Hawaiian lyrics and titled it Ke Kali Nei Au, which meant Waiting here for you. Rudi van Dalm. 4 minutes. <https://www.youtube.com/watch?v=MOw2NM6RzGY>

Santa Lucia, traditional Neapolitan song, various sources credit A. Longo with the music, 1835, translated by Teodoro Cottrau into Italian, 1849. 1. Perry Como and Caterina Valente. 3 minutes. <https://www.youtube.com/watch?v=fCWKwQL9ALg> 2. Enrico Caruso. 4 minutes. [https://www.youtube.com/watch?v=xX4Sze\\_GDRE](https://www.youtube.com/watch?v=xX4Sze_GDRE)

El dia que me quieras, an Argentine tango with music by Carlos Gardel and lyrics by Alfredo Le Pera, originally featured in the 1935 film of the same name sung by Gardel himself. Here with Sarita Montiel. 3 minutes. <https://www.youtube.com/watch?v=6id9M80eiR0>

Volver, by Carlos Gardel, lyrics by Alfredo Le Pera, 1934. Sung by Carlos Gardel. 3 minutes. <https://www.youtube.com/watch?v=d9r6AAyEsis>

Mano a mano, by Carlos Gardel and Jose Razzano, lyrics Celidonio Flores, 1927. Sung by Carlos Gardel in the 1930 short film Mano a mano. 4 minutes. <https://www.youtube.com/watch?v=uauAL0q26sI>

Por una cabeza, by Carlos Gardel, lyrics by Alfredo Le Pera, 1935. Sung by Carlos Gardel in his 1935 film Tango Bar. 4 minutes. <https://www.youtube.com/watch?v=QT9aKRvL73Q>

La cumparsita, tango, composed by the Uruguayan Gerardo Matos Rodriguez and arranged by the Argentinean Roberto Firpo, lyrics by the Argentinean Pascual Contursi, 1917. Sung by Carlos Gardel. 2 minutes. <https://www.youtube.com/watch?v=P0LosvoEEy8>

God Bless America, by Irving Berlin, 1918/1938. Sung by Kate Smith. 2 minutes. <https://www.youtube.com/watch?v=8jrYHz18N9Y>

Frank Sinatra, All Or Nothing At All, composed by Arthur Altman, Jack Lawrence, Frank Sinatra with the Harry James orchestra, 1939. 3 minutes. <https://www.youtube.com/watch?v=u7klm1GS3v8>

Frank Sinatra, Our Love, a stock arrangement based on part of Tchaikovsky's Romeo and Juliet, with Frank Mane's Band, Frank Sinatra in his first recorded song, 1939. 4 minutes. <https://www.youtube.com/watch?v=ZBgrFV7VhVM>

Nat King Cole, Sweet Lorraine by Cliff Burwell, 1928, with Nat King Cole, recorded in 1939. 3 minutes. <https://www.youtube.com/watch?v=mtnI5IKgWfl>

Lotte Lenya, Die Moritat von Mackie Messer, The Ballad of Mack the Knife, Die Dreigroschenoper, The Threepenny Opera, by Bertolt Brecht play and lyrics, music by Kurt

Weill, premiered in Berlin in 1928 at the Theater am Schiffbauerdamm, here sung by Lotte Lenya. 3 minutes. <https://www.youtube.com/watch?v=X7eO7MKEZAY>

Ella Fitzgerald, Mack the Knife, Die Dreigroschenoper, lyrics Bertolt Brecht, music Kurt Weill, 1928. 3 minutes. <https://www.youtube.com/watch?v=qVxtdQgLjuQ>

Louis Armstrong, Mack the Knife, Die Dreigroschenoper, lyrics Bertolt Brecht, music Kurt Weill, 1928. 3 minutes. <https://www.youtube.com/watch?v=S-IHrDPjGfQ>

Je suis pocharde, created by Yvette Guilbert, composed by Louis Dubost, lyrics by Leon Laroche, 1895. Recorded in 1907. 3 min. <https://www.youtube.com/watch?v=JsRR4z9Ry-k>

Fleur de berge, composed by Yvette Guilbert, lyrics by Jean Lorrain, 1897. Nathalie Joly. 4 minutes. [https://www.youtube.com/watch?v=cHUGxJt\\_LIO](https://www.youtube.com/watch?v=cHUGxJt_LIO)

D'elle a lui, music and lyrics by Paul Marinier, created by Yvette Guilbert, Barbara. 3 minutes. [https://www.youtube.com/watch?v=Z\\_szc7E-Y5w](https://www.youtube.com/watch?v=Z_szc7E-Y5w)

From the 1952 film Moulin Rouge, the song and dance by Jane Avril (April/Avril is back), with Zsa-Zsa Gabor (Jane Avril), Jose Ferrer (Toulouse-Lautrec), directed by John Huston. 4 minutes. <https://www.youtube.com/watch?v=fsaXcnEJDWc>

Love's Old Sweet Song, a Victorian parlour song by James Lynam Molloy, lyricist G. Clifton Bingham, the song is alluded to in James Joyce's Ulysses as being sung by Molly Bloom, 1884, by Clara Butt. 4 minutes. <https://www.youtube.com/watch?v=XRYkm4I-sYE>

Amapola, music and lyrics by Jose Maria Lacalle Garcia, 1920, Andrea Bocelli. 4 minutes. <https://www.youtube.com/watch?v=blZsfmAOW6A>

First 10 short films screened publicly, with musical accompaniment, 1895. 8 minutes.

The Lumières gave their first paid public screening on 28 December 1895, at Salon Indien du Grand Café in Paris. This history-making presentation consisted of the following 10 short films (in order of presentation) 1.La Sortie de l'usine Lumière à Lyon, Workers Leaving the Lumiere Factory. 2.Le Jardinier (l'Arroseur Arrosé) ("The Gardener", or "The Sprinkler Sprinkled"). 3.Le Débarquement du congrès de photographie à Lyon ("the disembarkment of the Congress of Photographers in Lyon"). 4.La Voltige ("Horse Trick Riders"). 5.La Pêche aux poissons rouges ("fishing for goldfish"). 6.Les Forgerons ("Blacksmiths"). 7.Repas de bébé ("Baby's Breakfast"). 8.Le Saut à la couverture ("Jumping Onto the Blanket"). 9.La Places des Cordeliers à Lyon ("Cordeliers Square in Lyon"—a street scene). 10. La Mer (Baignade en mer) ("the sea [bathing in the sea]"). <https://www.youtube.com/watch?v=KTeQ5V8Sb1E>

Georges Melies, L'affaire Dreyfus, with musical accompaniment, 1899. 11 minutes.

Chapters of the Dreyfus Affair: Dreyfus Court Martial, Arrest of Dreyfus, Devil's Island, Dreyfus put in irons, Suicide of Colonel Henry, Landing of Dreyfus at Quiberon, Dreyfus meets his wife at Rennes, The attempt against the life of Maitre Labori, The fight of reporters at the Lycee, The Court Martial at Rennes. [https://www.youtube.com/watch?v=Y3Re6Y1G8\\_U](https://www.youtube.com/watch?v=Y3Re6Y1G8_U)

Dorogoi dlinnoyu, Дорогой длинною (literally "By the long road"), composed by Boris Fomin with words by the poet Konstantin Podrevsky, 1925, 1. In Russian, by Eduard Khil. 3 minutes. <https://www.youtube.com/watch?v=KQpQPAHyaVQ> 2. In English, Those Were

The Days, with lyrics by Gene Ruskin, sung by Mary Hopkin. 5 minutes. <https://www.youtube.com/watch?v=OqtZ8tYZAke> 3. In French, Le temps des fleurs, Dalida. 4 minutes. <https://www.youtube.com/watch?v=7h4i4fQwLBw> 4. In Italian, Quelli erano i giorni, Gigliola Cinquetti. 5 minutes. <https://www.youtube.com/watch?v=-Arm5sEgBLk> 5. In Spanish, Que tiempo tan feliz, Gelu. 4 minutes. <https://www.youtube.com/watch?v=-Qdq9HGijt0> 6. In German, An jenem Tag mein Freund, Dunja Rajter. 3 minutes. <https://www.youtube.com/watch?v=7PPPCNtjbx> 7. In Hebrew, Kaele Hayu Hayamim, Shuli Natan. 5 minutes. [https://www.youtube.com/watch?v=Hns4S\\_lGDcQ](https://www.youtube.com/watch?v=Hns4S_lGDcQ)

I wanna be loved by you, by Herbert Stothart and Harry Ruby, lyrics by Bert Kalmar, from the musical Good Boy, 1928. With Marilyn Monroe, in the film Some Like It Hot. 3 minutes <https://www.youtube.com/watch?v=WQlvhotZSUw>

The Battle Hymn of the Republic, American patriotic song by the abolitionist writer Julia Ward Howe, to the music of the song “John Brown’s Body” in 1861, Jessica Chastain in the film The Eyes of Tammy Faye. 4 minutes. <https://www.youtube.com/watch?v=fXYHXVHhMMg>

Nobody Knows the Trouble I’ve Seen, an African-American spiritual song, published in 1867, Louis Armstrong. 3 minutes. [https://www.youtube.com/watch?v=SVKKRzemX\\_w](https://www.youtube.com/watch?v=SVKKRzemX_w)

Granada, Mexican song, music and lyrics by Augustin Lara, 1932, Joselito. 3 minutes. <https://www.youtube.com/watch?v=RQnSKqZ-XVg>

El Condor Pasa, from the zarzuela El Condor Pasa by Daniel Alomia Robles, based on traditional Andean music, folk music from Peru, 1913, Los Incatenos. 5 minutes. <https://www.youtube.com/watch?v=i8eGnOM7YCg>

Cielito lindo, traditional Mexican song, composed by Quirino Mendoza y Cortes, 1882, La iglesia de Jesucristo, Luz de las naciones. 4 minutes. <https://www.youtube.com/embed/5DrwY2InP1Q>

Maurice Chevalier, Valentine, by Henri Christine, lyrics by Albert Willemetz, 1925. 2 minutes. <https://www.youtube.com/watch?v=-wCZLRoPWGg>

First recording of sounds, of songs and classical music 1853-1860 in Phonoautograms by Édouard-Léon Scott de Martinville. 5 minutes. [https://www.youtube.com/watch?v=ibVP\\_08-158](https://www.youtube.com/watch?v=ibVP_08-158)

1. Diapason at 435 Hz—at sequential stages of restoration (1859 Phonoautogram) [0:00](#) This is an example of the tuning fork tone which made the restoration possible. We start from noise, and from the noise, a sound emerges. 2. Notes played on guitar by Adolphe Giacomelli (1853 or 1854) [0:24](#) 3. First ever voice recording captured from the air (1853 or 1854) [0:29](#) These are some of Scott’s earliest experiments, made on his earliest prototype machine. 4. Phonoautography of the voice at a distance (March 1857) [0:30](#) 5. Song of the voice, changes in tone (July 1857) [0:34](#) 6. Song at a Distance (“The Echoes”) (August 17, 1857) [0:51](#) 7. Ashen Pipe (Aug – Oct. 1857) [1:07](#) 8. Stylus of Bristle (Aug – Oct. 1857) [1:35](#) 9. The Sound of a Deep Voice (October 1857) [1:46](#) 10. The Lord’s Prayer (October 1857) [1:58](#) 11. Study of the Timber of the Voice (November 1857) [2:20](#) These are recordings made on the earlier version of the phonoautogram machine, mostly indecipherable as the speed was not properly regulated. The “Song at a Distance” possibly features the voice of a young girl, and should it later be decoded it may count as the first recorded music. 12. The Timber of the Cornet (December 1857) [2:31](#) This is now the earliest fully-recovered recording. The soloist is unknown, but the tone of the instrument is unmistakable. 13. Au Clair de la Lune (April 9,

1860) [2:45](#) 14. Shakespeare : Othello excerpt (April 17 1860) [3:13](#) 15. R, I, RI, R, A, RA, RIRA (Will Laugh) (April 18, 1860) [3:21](#) 16. Racine : Phedre (excerpt) (April 19, 1860) [3:27](#) 17. Tasso : Aminta (excerpt) (April – May 1860) [3:44](#) 18. Vocal Scale (May 17, 1860) [3:57](#) 19. Cherubini : Et Incarnatus Est (Sept 1, 1860) [4:12](#) 20. Masse : Fly, Little Bee (September 1860, or later) [4:25](#) These are the fully-restored recordings from the final version of the phonoautogram. Note the difference in the sound of “Au Clair de la Lune” compared to the radio broadcast. At the time it was believed to be the recording of a young girl – now it is thought to be Scott’s voice.

Au clair de la lune, French folk song, the song’s lyrics were first published in the 1843 compilation *Chants et chansons populaires de la France*. The 1860 phonautogram of Au clair de la lune by Edouard-Leon Scott de Martinville is the oldest recognizable recording of the human voice, presumably that of its creators. Camille Saint-Saens quoted the first few notes of the tune in the section *The Fossils*, part of his suite *The Carnival of the Animals*. Faby sings Au clair de la lune, as we watch the baby Eva Cassaing. Musical adaptation by Gerard Salesses. 3 minutes. <https://www.youtube.com/watch?v=RuW5rHZ0N7k>

Les trois cloches, by Jean Villard, 1939, *Les Compagnons de la Chanson* with Edith Piaf. 5 minutes. <https://www.youtube.com/watch?v=VGvq9zbPGkk>

## CONCERT NO. X/4 (73)

C'est pour mon papa, by C. Oberfeld, lyrics by Rene Pujol, Ch.L. Potier, from the film Le roi des resquilleurs, 1930, Georges Milton. 3 minutes. <https://www.youtube.com/watch?v=GK-ALhDI76A>

La fille du Bedouin, by Raoul Moretti, lyrics by Andre Barde, from the operetta Comte Obligado, 1927, Georges Milton. 4 minutes. <https://www.youtube.com/watch?v=lTtqkDoo4I0>

Kalinka, Russian folk song, by Ivan Larionov, 1860, with Red Army Choir and folkloric dances. 8 minutes. <https://www.youtube.com/watch?v=XzYiQuChDjs>

Dark Eyes, Oci cjornye, is a Russian romance song, lyrics by Yevgeny Grebyonka, 1843, the music is identical to Valse homage op. 21 for piano by Florian Hermann, 1879. Igor Outkine. 4 minutes. [https://www.youtube.com/watch?v=XMw\\_AmkJZVc](https://www.youtube.com/watch?v=XMw_AmkJZVc)

Katyusha, Russian folk song, composed by Matvey Blanter in 1938, lyrics by Mikhail Isakovsky, Varvara. 3 minutes. <https://www.youtube.com/watch?v=4rhp7Q7Ceq8>

Salma Ya Salama, composed by Sayed Darwich, relates the longing of the exiled Egyptians, 1919, Dalida. 3 minutes. <https://www.youtube.com/watch?v=D5pxLzlL9Xk>

Tango delle capinere, Italian tango song by Cesare Andrea Bixio, lyrics by Bixio Cherubini, 1928, Villa Claudio. 3 minutes. <https://www.youtube.com/watch?v=atSXAwyfoxo>

Here the postal troika is rushing, "Вот мчится тройка почтовая", Russian folk song by Leonid Trefolev, 1901. I have a special empathy for this song, as it became also a Hebrew folk song, sung by us at the Israeli youth movements, it relates longing to a young girl named Ruthy, and as my wife's name is Ruthy she loves very much this song and I dedicate it to her.

1. Sung by Leonid Kharitonov. 4 minutes. <https://www.youtube.com/watch?v=liQOCfwNz7I>

2. Pyatnitsky State Russian Folk Choir. 5 m. <https://www.youtube.com/watch?v=LRIYr8bmtkY>

3. Nina Shatskaya. 4 minutes. <https://www.youtube.com/watch?v=nccxrih8-Qs>

4. With soloist Sergey Kanygin, Volka Folk Choir. 5 m. <https://www.youtube.com/watch?v=nuHJ1YiFzYE>

5. A Cartoon. 3 minutes. <https://www.youtube.com/watch?v=ZRHjbYa8lZY>

6. In Hebrew, it is called Ruthy, with Effi Netzer's group from a record on youth movements' songs, and with Israeli's folk singer Nechama/Helena Hendel. We used to sing for 14 years with Effi Netzer Israeli folk songs at community singing on Mount Carmel in Haifa, including this Ruthy's song. 3 minutes. <https://www.youtube.com/watch?v=azuOWoH77ak>

7. In Hebrew, with Arik Lavie, in a record of Russian songs. 3 m. [https://www.youtube.com/watch?v=JzLC\\_pdOG6w](https://www.youtube.com/watch?v=JzLC_pdOG6w)

Tumbalalaika, by A. Z. Idelson, folk song in Yiddish, 1932, with Andrea Rost. 5 minutes. <https://www.youtube.com/watch?v=Zfil4kbGN5U>

Shir Haemek, The Valley Song, Baa menuha layagea, Demama beyzrael, Silence in Jezrael, from Beit Alpha to Nahalal, written by Nathan Alterman, composed by Daniel Sambursky, 1934, in one of the first Hebrew films Leham Hadashim, New Life, 1935. 5 minutes. <https://www.youtube.com/watch?v=fdc8tJwaBBU>

Hayu Leilot, There Were Nights, by Mordekhay Zeyira, lyrics by Yaakov Orland, 1938, sung by Esther Ofarim. 4 minutes. <https://www.youtube.com/watch?v=7oqR59p-0JQ>

Meal Pisgat Har Hatsofim, On the top of Mount Scopus, based on the Yiddish song Midnight by Baruh Shafir, 1886, adapted and translated into Hebrew by Avigdor Hameiri, 1928, Yehoram Gaon. 4 minutes. <https://www.youtube.com/watch?v=oxPDkiEVTCl>

Los bilbilicos cantan/La rosa en florece/Tsur Mishelo Ahalnu is a Sephardic song in Ladino and Hebrew composed in the late 19<sup>th</sup> century, 1. In Ladino with Anna Riveiro. 4 minutes. [https://www.youtube.com/watch?v=keG4G\\_g43Ew](https://www.youtube.com/watch?v=keG4G_g43Ew) 2. In Hebrew and Greek by Dalaras, whom I heard at a premiere. 4 minutes. <https://www.youtube.com/watch?v=rSuhNhySatY>

Guantanamera, by Joseito Fernandez, lyrics by the Cuban poet Jose Marti, 1929, 1. Sung by the composer and community singing in 1934. 5 minutes. [https://www.youtube.com/watch?v=UWvISlQ3CTw&list=RDUWvISlQ3CTw&start\\_radio=1](https://www.youtube.com/watch?v=UWvISlQ3CTw&list=RDUWvISlQ3CTw&start_radio=1) 2. With Celia Cruz in Zaire, 1974. 7 m. <https://www.youtube.com/watch?v=W777MIR8-ko>

Snowstorm is blowing along the street, Russian folk song, music by Alexander Varlamov, lyrics by Dmitry Glebov, 1842, sung by Dmitri Hvorostovsky, accompanied by the Ossipov National Academic Folk Instruments Orchestra conducted by Nikolay Kalinin. 3 minutes. <https://www.youtube.com/watch?v=yWGcgpMCadE>

Missirlou by Nikos Roubanis, Greek rebetiko song, 1927, sung by Tetos Dimitriades in 1927. 4 minutes. <https://www.youtube.com/watch?v=LW6qGy3RtwY>

Danny Boy, Irish ballad, written by Frederic Weatherly and set to the traditional Irish melody Londonderry Air, 1913, sung by The Seekers. 3 minutes. <https://www.youtube.com/watch?v=4mpJYIACehQ>

Swiss echo song, by Carl Eckert, 1852, with Marina Zubko. 4 minutes. <https://www.youtube.com/watch?v=w6KGBpfGRDk>

Het Lied van den Slangenbezweerder, Dutch song, by Max Kannewasser & Nol Van Wezel, 1938, sung by Johnny & Jones. 3 min. <https://www.youtube.com/watch?v=H7JeZB4YjOI>

Hava Nagila, Israeli folk song and dance, lyrics by Avraham Zvi Idelson to a Hassidic music, 1917, The Haifa Dancers. 3 minutes. [https://www.youtube.com/watch?v=8nlXoVG4J\\_k](https://www.youtube.com/watch?v=8nlXoVG4J_k)

Fado do passado, Portuguese fado, by Manuel de Lencastre, Vasco Bastos, 1929. 3 minutes. <https://www.youtube.com/watch?v=yBb1Pa3ILM4>

Aquarela do Brasil, by Ari Barroso, 1939, sung by Francisco Alves. 6 minutes. <https://www.youtube.com/watch?v=H-y8TS7jbpY>

Play, fiddler play! Graj skrzypku graj, by Wladislaw Lidauer, lyrics by St. Zdrojewski, 1935, sung by Marian Demar. 3 minutes. [https://www.youtube.com/watch?v=dkt\\_IebF0bw](https://www.youtube.com/watch?v=dkt_IebF0bw)

Sanie cu zurgalai, Romanian folk song, Sleigh with bells, composed by Richard Stein, lyrics by Liviu Deleanu, 1936, sung by Ana Dabija and orchestra Lautarii. 3 minutes. <https://www.youtube.com/watch?v=3fvSwaG3IXg>

Uskudara Gider Iken/Katibim, Turkish folk song from the 19<sup>th</sup> century, composed anonymously during the Crimea War 1855, imported to North America in the 1920s, 1. with

Zoe Vicaji and Sumru Agiryuruyen. 7 min. <https://www.youtube.com/watch?v=Pxls9ELol1A>  
 2. Eartha Kitt. 3 minutes. <https://www.youtube.com/watch?v=bYQLB-fnZT8>

Guadalajara, Mexican mariachi song, written and composed by Pepe Guizar, 1937, with Vicente Fernandez. 3 minutes. <https://www.youtube.com/watch?v=-IZ59y-mZ60>

La Bamba/El Jaracho, Mexican folk song, the oldest recorded version is that of Alvaro Hernandez Ortiz, 1938, Mariachi Los Caballeros. 5 minutes. <https://www.youtube.com/watch?v=l5F6K8W10ng>

India, guarania from Paraguay, by Jose Asuncion Flores, lyrics by Manuel Ortiz Guerrero, 1934, sung by Jose Mojica. 4 minutes. [https://www.youtube.com/watch?v=Fm\\_hj1Ww6VU](https://www.youtube.com/watch?v=Fm_hj1Ww6VU)

Soleares de Paquirri, flamenco song by Diego Bermudez, Concurso de Cante Jondo, Federico Garcia Lorca, 1922. 3 minutes. [https://www.youtube.com/watch?v=yapC7eYXhls&list=OLAK5uy\\_mMTuf8qugJPril5yl2xGo7x3r3fG8xkE&index=7](https://www.youtube.com/watch?v=yapC7eYXhls&list=OLAK5uy_mMTuf8qugJPril5yl2xGo7x3r3fG8xkE&index=7)

Que te queria yo no lo niego, bulerias, flamenco, fiesta gitana, by Manolo el de Badajoz, 1929, sung by 1. Nina de los peines. 3 m. <https://www.youtube.com/watch?v=18B-PCxhm5Q>  
 2. Jose Cepero. 3 minutes. [https://www.youtube.com/watch?v=QCCgmfDv\\_So](https://www.youtube.com/watch?v=QCCgmfDv_So)

El Embrujo del Fandango, Cuban film by Jean Angelo, sabicas, dances by Carmen Amaya, 1939. 16 minutes. <https://www.youtube.com/watch?v=N9pvkqA02UA>

La hija de Juan Simon, Spanish film directed by Jose Luis Saenz de Heredia, Luis Bunuel, with Carmen Amaya dancing zapateado con castanuelas, 1936. 3 minutes. <https://www.youtube.com/watch?v=qMSEriIMSUG>

Oyfn veg shteyt a boym, poem in Yiddish by Itzik Manger, it is not known who set it to music, 1938, Chava Alberstein. 3 min. <https://www.youtube.com/watch?v=HVF83hwbhHI>

## CONCERT NO. X/5 (74)

L'Internationale, The Internationale, is a left-wing anthem, a standard of the socialist movement since the late nineteenth century, when the Second International adopted it as its official anthem. The author of the lyrics in 1871 was Eugene Pottier, the song was later set to an original melody by Pierre de Geyter in 1888. It is one of the most universally translated anthems in history. It has been adopted as an anthem of the anarchist, communist, socialist, social democratic movements. 1. In French by Francis Marty, 1936. 3 minutes. <https://www.youtube.com/watch?v=7DDuu9DAcwE> 2. In English. 3 minutes. [https://www.youtube.com/watch?v=kqaB-QOx\\_cQ](https://www.youtube.com/watch?v=kqaB-QOx_cQ) 3. In Italian. 3 minutes. [https://www.youtube.com/watch?v=6gcu\\_HK0A14&list=RD6gcu\\_HK0A14&start\\_radio=1](https://www.youtube.com/watch?v=6gcu_HK0A14&list=RD6gcu_HK0A14&start_radio=1) 4. In Russian. 4 min. <https://www.youtube.com/watch?v=Eqm9iSoHBdU> 5. In Spanish. 3 m. [https://www.youtube.com/watch?v=ZNMqsPOPVYs&list=RDZNMqsPOPVYs&start\\_radio=1](https://www.youtube.com/watch?v=ZNMqsPOPVYs&list=RDZNMqsPOPVYs&start_radio=1) 6. In German. 4 minutes. <https://www.youtube.com/watch?v=96qe6V4qKuk> 7. In Hebrew. 2 minutes. <https://www.youtube.com/watch?v=0PY1xUOIwaA>

Go Down Moses, Oh! Let my people go!, African-American spiritual, recorded in sheet music by Reverend Lewis Lockwood in 1862, Paul Robeson. 3 minutes. <https://www.youtube.com/watch?v=TRtx4B4gvSM>

Swing Low, Sweet Chariot, African-American spiritual composed by Wallis Willis sometime after 1865, Louis Armstrong. 3 minutes. [https://www.youtube.com/watch?v=MVGkJFOlw\\_s](https://www.youtube.com/watch?v=MVGkJFOlw_s)

Joshua fit the battle of Jericho, African-American spiritual by Jay Roberts, 1865, The Golden Gate Quartet. 3 minutes. <https://www.youtube.com/watch?v=JMohuzLI6UU>

Amazing Grace, in 1835 American composer William Walker assigned John Newton words, appearing for the first time in a hymnal in 1780, to a traditional song named New Britain. By Meryl Streep in the film Silkwood. 4 m. <https://www.youtube.com/watch?v=wCcQxnPCtwQ>

We shall overcome, gospel based on the hymn by Charles Albert Tindley, 1901, Joan Baez. 4 minutes. <https://www.youtube.com/watch?v=nM39QUiAsoM>

Goodnight, Irene, a 20<sup>th</sup> century American folk standard first recorded by Huddie Ledbetter, 1933, Pete Seeger. 4 minutes. <https://www.youtube.com/watch?v=KT6v09WRAUE>

Kisses sweeter than wine, adapted by Pete Seeger and Lee Hays of the Weavers from Lead Belley's If it wasn't for Dicky, 1937, which in turn was adapted from the traditional Irish folk tune Drimindown/Drumion Dubh, The Weavers. 4 minutes. [https://www.youtube.com/watch?v=A9\\_MpNwduAA](https://www.youtube.com/watch?v=A9_MpNwduAA)

1. I'm on my way, a traditional gospel song from the Underground Railroad, in the 1850s,  
2. Oh, Freedom, a post-Civil War African-American freedom song, first recorded in 1931,  
3. Come and go with me to that land, a traditional gospel blues song recorded in 1930, by Odetta, Freedom Trilogy. 7 minutes. <https://www.youtube.com/watch?v=KGhZuw8AXEc>

Down by the riverside, Ain't Gonna study war no more, an African-American spiritual with roots dating back to before the American Civil War, first published in 1918, Mahalia Jackson. 3 minutes. <https://www.youtube.com/watch?v=X6xpEwmxhkg>

Tuck me to sleep in my old Kentucky home, by George W. Meyer, words by Sam M. Lewis and Joe Young, 1921, Reynolds Brothers and Chloe Feoranzo. 8 minutes. [https://www.youtube.com/watch?v=OT\\_t9JDY-LI](https://www.youtube.com/watch?v=OT_t9JDY-LI)

The little old log cabin in the lane, by Will S. Hays, 1871, with Bill Emerson and Cliff Waldron. 2 minutes. <https://www.youtube.com/watch?v=JRqso0b2JU>

The Prisoner's Song, country music first ever million seller, copyrighted by Vernon Dalhart in the name of Guy Massey who heard it from his brother Robert who may have heard it while serving time in prison, 1924, Vernon Dalhart. 3 minutes. <https://www.youtube.com/watch?v=BR9V7pZEY60>

Blue Yodel no. 1, T for Texas, by singer-songwriter Jimmie Rodgers, 1927. 3 minutes. <https://www.youtube.com/watch?v=qEIBmGZxAhg>

Mule skinner blues, classic country song written by Jimmie Rodgers and George Vaughan, 1930, Dolly Parton. 3 minutes. <https://www.youtube.com/watch?v=Fwc1FkkWulc>

Blue Yodel no. 9, Standing on the corner, by Jimmie Rodgers, 1930, Johnny Cash and Louis Armstrong. 5 minutes. <https://www.youtube.com/watch?v=v6F7pIF4zOU>

Single Girl, Married Girl, by Alvin Pleasant Carter, 1927, sung by the Carter Family. 3 minutes. <https://www.youtube.com/watch?v=-60wkTOIHd0>

Keep on the sunny side, by J. Howard Entwisle, words by Ada Blenkhorn, 1899, Loretta Lynn. 3 minutes. [https://www.youtube.com/watch?v=yUgdlstq\\_Q](https://www.youtube.com/watch?v=yUgdlstq_Q)

Frankie and Johnny, by Hughie Cannon, 1904, Johnny Cash. 2 minutes. <https://www.youtube.com/watch?v=3CvNieSsdQU>

Bill Bailey, Won't you please come home, by Hughie Cannon, 1902, sung by Patsy Cline. 3 minutes. <https://www.youtube.com/watch?v=M8bAd2bXkJw>

Tom Dooley, a traditional North Carolina folk song based on the 1866 murder of Laura Foster by Tom Dula, written by Thomas Land, The Kingston Trio. 3 minutes. <https://www.youtube.com/watch?v=8jqO1fKqrWs>

That silver haired Daddy of mine, by Gene Autry, words by Jimmie Long, 1930, sung by Gene Autry in the 1935 film Tumbling Tumbleweeds. 2 minutes. <https://www.youtube.com/watch?v=AI2uSIQOGp0>

The yellow rose of Texas, a traditional American folk song dating back to 1855, Mitch Miller. 3 minutes. <https://www.youtube.com/watch?v=aSW-1QKL-aE>

Saint Louis Blues, by W. C. Handy, 1914, Louis Armstrong with Velma Middleton and His All Stars. 9 minutes. [https://www.youtube.com/watch?v=D2TUIUwa3\\_o](https://www.youtube.com/watch?v=D2TUIUwa3_o)

Mexicali rose, by Jack Tenney, lyrics by Helen Stone, 1923, Bing Crosby. 3 minutes. <https://www.youtube.com/watch?v=cORiyJbkDr0>

Meet me tonight in Dreamland, by Leo Friedman, lyrics by Beth Slater Whitson, 1909, Jimmie Davis. 3 minutes. [https://www.youtube.com/watch?v=mjqcWPd\\_yps](https://www.youtube.com/watch?v=mjqcWPd_yps)

J'ai fait ça en douce, by Maurice Yvain, lyrics by Albert Willemetz and Jacques-Charles, created by Mistinguett, 1923, Colette Renard. 3 minutes.  
<https://www.youtube.com/watch?v=AcoYUgtjVg4>

J'attendrai, by Dino Olivieri, lyrics by Louis Poterat, 1938, Rina Ketty. 3 minutes.  
<https://www.youtube.com/watch?v=pqdN3zzFA4Q>

Vous qui passez sans me voir, by Johnny Hess and Paul Misraki, lyrics by Charles Trenet and Raoul Breton, 1936, Jean Sablon. 3 min. <https://www.youtube.com/watch?v=dARkooVa7-U>

Comme de bien entendu, by Georges van Paris, lyrics by Jean Boyer, 1939, sung by Arletty and Michel Simon in the film Circonstances Atténuantes, 1939. 3 minutes.  
[https://www.youtube.com/watch?v=h814t0Ac6-A&list=OLAK5uy\\_ipzBeSCnm9C2nN\\_UkoqJ7vr62MF8cP9xU](https://www.youtube.com/watch?v=h814t0Ac6-A&list=OLAK5uy_ipzBeSCnm9C2nN_UkoqJ7vr62MF8cP9xU)

Le Fanion de la Legion, by Marguerite Monnot, lyrics by Raymond Asso, 1937, sung by Edith Piaf in 1937. 3 minutes. <https://www.youtube.com/watch?v=oOxc808UdZw>

Mon Legionnaire, by Marguerite Monnot, lyrics by Raymond Asso, 1936, Edith Piaf, 3 min. [https://www.youtube.com/watch?v=X6acpVU\\_KqY&list=RDX6acpVU\\_KqY&start\\_radio=1](https://www.youtube.com/watch?v=X6acpVU_KqY&list=RDX6acpVU_KqY&start_radio=1)

La veuve, poem by Jules Jouy, 1887, music in 1924 by Pierre Larrieu, Damia. 4 minutes.  
<https://www.youtube.com/watch?v=oxFbVUNr-0g>

Le doux caboulot, by Larmangeat, lyrics by Francis Carco, 1932, Marie Dubas. 2 minutes.  
<https://www.youtube.com/watch?v=WeRuDIAAisw>

Ce petit chemin, by Mireille Hartuch, lyrics by Jean Nohain, 1933, Mireille. 2 minutes.  
[https://www.youtube.com/watch?v=01YcppIILq0&list=RDEM0npnE4tSNZI\\_bRHh0uc8gw&start\\_radio=1](https://www.youtube.com/watch?v=01YcppIILq0&list=RDEM0npnE4tSNZI_bRHh0uc8gw&start_radio=1)

Je tire ma reverence, by Pascal Bastia, Lyrics by J. Bastia and J. de Wissant, 1938, Jean Sablon. 3 minutes. <https://www.youtube.com/watch?v=41IN8dU3PbM>

Parlez-moi d'amour, music and lyrics by Jean Lenoir, 1930, Lucienne Boyer. 4 minutes.  
<https://www.youtube.com/watch?v=SkSmzIIDI4o>

Ou sont tous mes amants, by Charlys and Maurice Vandair, 1935, Frehel. 3 minutes.  
<https://www.youtube.com/watch?v=OJsiSvEmUHQ>

C'est la saison d'amour, by Oscar Straus, lyrics by Leopold Marchand and Albert Willemetz, from the operetta Trois valse, 1937, and film 1938, Yvonne Printemps. 3 minutes.  
<https://www.youtube.com/watch?v=nWUXVPgWLRg>

La chapelle au clair de lune, 1937, by Bill Hill, lyrics by Henri Varna, Leo Lelievre, Marcel Cabridens, 1937, Leo Marjane. 3 minutes. [https://www.youtube.com/watch?v=eZe14XRcp-k&list=RDEM77ysO\\_c2TZ5JBKb2AOjJzA&start\\_radio=1](https://www.youtube.com/watch?v=eZe14XRcp-k&list=RDEM77ysO_c2TZ5JBKb2AOjJzA&start_radio=1)

Yablochko, a Russian folk snog of chastushka style and dance, traditionally presented as sailors' dance. The choreographed version of the dance first appeared in the 1926 Reinhold Gliere ballet The Red Poppy and from there is known in the West as the Russina Sailors Dance, 1926. Igor Moiseyev Ballet, part of Naval Suite "Day on the ship", Yablochko, traditional music, choreography by Igor Moiseyev. 7 minutes.  
<https://www.youtube.com/watch?v=K21yj2IEgrA>

La cumparsita, tango, composed by the Uruguayan Gerardo Matos Rodriguez and arranged by the Argentinean Roberto Firpo, lyrics by the Argentinean Pascual Contursi, 1917. The video clip is arranged from the Argentine tango scene in the movie "Valentino" (1951), danced by Anthony Dexter and Patricia Medina. La Cumparsita is performed by Roberto Alagna accompanied by Lionel Suarez's bandoneon. 4 minutes.  
<https://www.youtube.com/watch?v=Kx1aGHdY2gw>

Imperador do Samba by Waldemar Silva, 1937. Sung and danced by Carmen Miranda. 3 minutes. [https://www.youtube.com/watch?v=AWw\\_82bS-HQ](https://www.youtube.com/watch?v=AWw_82bS-HQ)

Ernesto Lecuona, Siboney, 1927. With Xiomara Alfaro in a 1957 Cuban film Ole Cuba!. 3 minutes. <https://www.youtube.com/watch?v=20wj3xS-6gg>

Jose Padilla, La violetera, a 1914 couple song with the rhythm of a habanera, with lyrics by Eduardo Montesinos. Sung by Sarita Montiel in a 1958 film La violetera. 4 minutes.  
<https://www.youtube.com/watch?v=I1Rl1KKSB8>

Juan de Dios Filiberto, Caminito, tango, lyrics by Gabino Coria Penaloza, originally sung by Carlos Gardel, 1926. Sung by Nana Mouskouri. 3 minutes.  
<https://www.youtube.com/watch?v=Pwnr03Po2sQ>

Harold Arlen, Somewhere over the rainbow from The Wizard of Oz, lyrics by Yip Harburg, directed by Victor Fleming, USA, 1939. Sung by Judy Garland. 3 minutes.  
<https://www.youtube.com/watch?v=PSZxmZmBfnU>

## 25 CONCERTS NO. XI – MUSICAL FILMS

### CONCERT NO. XI/1 (75)

"*Ich bin die fesche Lola*" ("They Call Me Naughty Lola"), music by Friedrich Hollaender, lyrics by Robert Liebmann, sung by Marlene Dietrich, from the film *Der Blaue Engel*, the Blue Angel, 1930. 3 minutes. <https://www.youtube.com/watch?v=yMbglXvNQGE>

*Nana*, 1880, by Emile Zola, silent film by Jean Renoir, 1926, music by Maurice Jaubert (1900-1940). Extract – the burial of Nana's artistic ambitions, *Nana* – Catherine Hassling, model of Auguste Renoir and wife of his son Jean Renoir. 5 minutes. <https://www.youtube.com/watch?v=I6RDBUVgqOE>

Cancan, from Jacques Offenbach's *Orphee aux enfers*, 1874, in Emile Zola's *Nana*, 1880, Silent film, 1926, directed by Jean Renoir, but with music. 2 minutes. <https://www.youtube.com/watch?v=du61zmDFHic>

*Bandhan*, Indian movie, music by Saraswati Devi, 1939. Chalo sangh chale hum duet sung by Ashok Kumar and Leela Chitnis. 3 minutes. <https://www.youtube.com/watch?v=RvHkjkubjxg&list=PLAB70257DBA40E140&index=14>

*Roberta*, USA, directed by William Seiter, with Irene Dunne, Fred Astaire, Ginger Rogers, music by Jerome Kern, lyrics by Otto Harbach, live captions, 1935. 106 minutes. <https://www.youtube.com/watch?v=yceKRD8ek7A>

*Hollywood Hotel*, directed by Busby Berkeley, with Dick Powell, Rosemary Lane, Lola Lane, songs by Johnny Mercer and Richard Whiting, USA, 1937. 1. Benny Goodman Orchestra "sing, sing, sing" with Gene Krupa drums, Harry James trumpet. 2 minutes. [https://www.youtube.com/watch?v=3mJ4dpNal\\_k](https://www.youtube.com/watch?v=3mJ4dpNal_k) and 2. Hooray for Hollywood from the same film. 5 minutes. <https://www.youtube.com/watch?v=QkPkHv8KnBs>

*Broadway Melody of 1938*, directed by Roy Del Ruth, music by Nacio Herb Brown, lyrics by Arthur Freed, I'm feeling like a million - song and dance, with Eleanor Powell and George Murphy, USA, 1937. 6 minutes. <https://www.youtube.com/watch?v=DPTgpllWq5Y>

*The Great Ziegfeld*, directed by Robert Leonard, with William Powell, Myrna Loy, dance scene, USA, 1936. 3 minutes. <https://www.youtube.com/watch?v=rSEl1GZk29E>

*Balalaika*, directed by Reinhold Schunzel, with Nelson Eddy and Ilona Massey, the song At the Balalaika, music by George Posford, lyrics by Eric Maschwitz, sung by Eddy, Massey and Orlando Silva, USA, 1939. 3 minutes. [https://www.youtube.com/watch?v=YD3\\_Ba9tGCI](https://www.youtube.com/watch?v=YD3_Ba9tGCI)

*Born to Dance*, directed by Roy del Ruth, with James Stewart, Eleanor Powell, music and lyrics by Cole Porter, Easy to Love, USA, 1936. 5 minutes. <https://www.youtube.com/watch?v=OLT9mPASxOo>

Cocoanut Grove, directed by Alfred Santell, music by John Leipold and Leo Shuken, with Fred MacMurray, Harriet Hilliard, Comic Apache Dance, with Eve Arden and Ben Blue, USA, 1938. 2 minutes. <https://www.youtube.com/watch?v=FLXiuWtGSXo>

Honolulu, directed by Edward Buzell, music by Georgie Stoll, Franz Wachsman, with Eleanor Powell, Gracie Allen, Robert Young, George Burns, USA, 1939. 1. Old Hawaii song by Gracie Allen and dance by Eleanor Powell. 5 minutes. <https://www.youtube.com/watch?v=IN3aETNaThI> 2. Eleanor Powell Hula dance. 4 minutes. <https://www.youtube.com/watch?v=ks2fHGt68TI>

Let's Go Native, directed by Leo McCarey, with Jack Oakie, Jeanette MacDonald, music by George Marion Jr. and Richard Whiting, USA, 1930. Jack Oakie and William Austin sing and dance Let's Go Native, with a chorus. 4 minutes. <https://www.youtube.com/watch?v=4n1gQG1z-08>

My Man, directed by Archie Mayo, with Fanny Brice, USA, 1928. Fannie Brice singing the song My Man, music by Maurice Yvain, lyrics by Channing Pollock. 3 minutes. <https://www.youtube.com/watch?v=nOC4tziOzb0>

Naughty Marietta, directed by Robert Leonard and W.S. van Dyke, based on the 1910 operetta by Victor Herbert, with Jeanette MacDonald, Nelson Eddy, USA, 1935. 1. Italian Street Song with Jeanette MacDonald. 2 m. <https://www.youtube.com/watch?v=n94pvclfugk> , 2. Ah, Sweet Mystery of Life, with Jeanette MacDonald and Nelson Eddy. 5 minutes. <https://www.youtube.com/watch?v=1xpKeabZIEs> 3. Chansonette, Jeanette MacDonald. 3 minutes. <https://www.youtube.com/watch?v=ZEceEjSf7VA> 4. I'm falling in love with someone, Nelson Eddy. 4 minutes. <https://www.youtube.com/watch?v=jcdbufetY6zQ> 5. Prayer Jeanette MacDonald. 2 min. <https://www.youtube.com/watch?v=9N4VfkIyqg8> 6. Neath the southern moon, Nelson Eddy. 2 minutes. <https://www.youtube.com/watch?v=aTxLCXm4FA8>

The Singing Fool, directed by Lloyd Bacon, with Al Jolson, music and words by Al Jolson, Ray Henderson, and others, USA, 1928. There's a Rainbow Round My Shoulder, music and lyrics by Al Jolson, Dave Dreyer, Billy Rose. 2 minutes. [https://www.youtube.com/watch?v=\\_7zMsELU\\_eM](https://www.youtube.com/watch?v=_7zMsELU_eM)

## CONCERT NO. XI/2 (76)

Zouzou, directed by Marc Allegret, music by Vincent Scotto, Georges Van Parys, Alain Romans, with Josephine Baker, Jean Gabin, France, 1934. 1. Full film in French with captions. 84 minutes. <https://www.youtube.com/watch?v=GminBbK89FQ> 2. Dance scene with Josephine Baker. 2 minutes. <https://www.youtube.com/watch?v=XTrBlsBLXeg>

The Great Victor Herbert, directed by Andrew Stone, with Allan Jones, Mary Martin, Walter Connolly, on the life of the American operetta composer Victor Herbert, USA, captions, 1939. 91 minutes. <https://www.youtube.com/watch?v=a2nAf2oSGTg>

The Merry Widow, directed by Ernst Lubitsch, based on the 1905 operetta by Franz Lehár, with Maurice Chevalier, Jeanette MacDonald, USA, 1934. 1. The Merry Widow Grand Waltz, 3 min. <https://www.youtube.com/watch?v=UUeuocLQglw> 2. Exquisite Hour Song & Waltz with MacDonald and Chevalier. 4 min. <https://www.youtube.com/watch?v=q4r2mlUP5DE>

## CONCERT NO. XI/3 (77)

Little Miss Broadway, USA, directed by Irving Cummings, songs by Harold Spina with lyrics by Walter Bullock, with Shirly Temple, George Murphy, Jimmy Durante, 1938. 72 minutes.  
<https://www.youtube.com/watch?v=PvO358V-DZ0> (color) and  
<https://www.youtube.com/watch?v=05aX7x1nVqk> (black and white, captions)

Follow the Fleet, USA, directed by Mark Sandrich, with Fred Astaire & Ginger Rogers, music & lyrics by Irving Berlin, captions, 1938. 110 minutes.  
<https://www.youtube.com/watch?v=Ocbxeu7EobQ>

## CONCERT NO. XI/4 (78)

The Gay Divorcee, directed by Mark Sandrich, with Fred Astaire and Ginger Rogers, music by Cole Porter, Max Steiner, Harry Revel, Con Conrad, USA, captions, 1934. 105 minutes. <https://www.youtube.com/watch?v=PTAG2e7d6pM&list=PLSIUWeXEb56IM1d7Iub28CBLszCkmKYJk&index=2>

New Moon, directed by Jack Conway, with Lawrence Tibbett and Grace Moore, USA, music by Sigmund Romberg and Herbert Stothart, lyrics by Oscar Hammerstein II, 1930. 3 songs: Wanting You, One kiss, Lover come back to me. 14 minutes. <https://www.youtube.com/watch?v=5NYoVttB35Y>

Paramount on Parade, directed by Edmund Goulding et al, with Maurice Chevalier, Jean Arthur et al, USA, 1930. Sweeping the clouds away - finale, with Maurice Chevalier. 5 minutes. <https://www.youtube.com/watch?v=4AWEIH-07mI>

Pennies from Heaven, directed by Norman McLeod, music by William Grant Still, Georgie Stoll, arrangements by John Scott Trotter, with Bing Crosby, Louis Armstrong, Madge Evans, Edith Fellows, USA, 1936. 1. Pennies from heaven sung by Bing Crosby. 3 minutes. <https://www.youtube.com/watch?v=XXpUoL52a1w> 2. Skeleton in the closet, by Louis Armstrong and his band. 5 minutes. <https://www.youtube.com/watch?v=RrKdtKk8Yhs>

Rosalie, directed by W. S. Van Dyke, based on the 1928 musical Rosalie, by Guy Bolton, with Eleanor Powell, Nelson Eddy, music by Cole Porter, USA, 1937. 1. Rosalie Number danced by Eleanor Powell. 4 minutes. <https://www.youtube.com/watch?v=YvJyoHF2Jc> , 2. Who knows? Sung by Nelson Eddy. 3 m. [https://www.youtube.com/watch?v=5iY4p\\_hcA-U](https://www.youtube.com/watch?v=5iY4p_hcA-U)

Shall We Dance, directed by Mark Sandrich, music by George Gershwin, lyrics by Ira Gershwin, with Fred Astaire, Ginger Rogers, USA, 1937. 1. They can't take that away from me, Fred Astaire to Ginger Rogers. 3 m. <https://www.youtube.com/watch?v=u3uSRYMloFQ> 2. Shall we dance finale, sung by Fred Astaire, danced by him and Ginger Rogers. 4 minutes. <https://www.youtube.com/watch?v=mUDKqqXkCjM> 3. Slap that bass, Fred Astaire. 5 m. [https://www.youtube.com/watch?v=ryfPYI-y4ek&list=PLhQ6rDMrnlJLVBtUcvtzwZ\\_V-jPKLHzS](https://www.youtube.com/watch?v=ryfPYI-y4ek&list=PLhQ6rDMrnlJLVBtUcvtzwZ_V-jPKLHzS) 4. They all laughed, Ginger Rogers. 2 m. [https://www.youtube.com/watch?v=DIv5oNf7SIw&list=PLhQ6rDMrnlJLVBtUcvtzwZ\\_V-jPKLHzS&index=3](https://www.youtube.com/watch?v=DIv5oNf7SIw&list=PLhQ6rDMrnlJLVBtUcvtzwZ_V-jPKLHzS&index=3) 5. Let's call the whole thing off, Ginger Rogers, Fred Astaire. 5 minutes. [https://www.youtube.com/watch?v=nI1WIWIWUEM&list=PLhQ6rDMrnlJLVBtUcvtzwZ\\_V-jPKLHzS&index=5](https://www.youtube.com/watch?v=nI1WIWIWUEM&list=PLhQ6rDMrnlJLVBtUcvtzwZ_V-jPKLHzS&index=5) 6. Shall we dance ballet Fred Astaire, Ginger Rogers. 4 minutes. [https://www.youtube.com/watch?v=lmqr8H\\_R4YQ&list=PLhQ6rDMrnlJLVBtUcvtzwZ\\_V-jPKLHzS&index=7](https://www.youtube.com/watch?v=lmqr8H_R4YQ&list=PLhQ6rDMrnlJLVBtUcvtzwZ_V-jPKLHzS&index=7)

Sweethearts, directed by W. S. Van Dyke, music by Victor Herbert and Herbert Stothart, with Nelson Eddy, Jeanette MacDonald, USA, 1938. 1. Jeanette MacDonald, Nelson Eddy, Sweethearts. 3 mi. <https://www.youtube.com/watch?v=5NRR8xxVEPw> 2. Pretty as a picture, Jeanette MacDonald, Nelson Eddy. 5 m. [https://www.youtube.com/watch?v=6mTyluPUG\\_c](https://www.youtube.com/watch?v=6mTyluPUG_c)

The Show of Shows, directed by John Adolphi, music by Edward Ward, USA, 1929. 1. Chinese fantasy. 8 minutes. <https://www.youtube.com/watch?v=mMjxIKpkzJg> 2. Singing in the bathtub. 4 minutes. <https://www.youtube.com/watch?v=eabz0k4Mc0>

## CONCERT NO. XI/5 (79)

The Love Parade, directed by Ernst Lubitch, songs by Victor Schertzinger, lyrics by Clifford Grey, with Maurice Chevalier, Jeanette MacDonald, USA, captions, 1929. 109 minutes.  
<https://www.youtube.com/watch?v=ZvuV4P1xj7k>

Ave Maria, directed by Johannes Riemann, with Beniamino Gigli, Kathe von Nagy, music by Alois Melichar, in Italian, Italy/Germany, captions, 1936. 76 minutes.  
<https://www.youtube.com/watch?v=zAsnVPjpfk>

## CONCERT NO. XI/6 (80)

Gold Diggers of 1933, directed by Mervyn LeRoy and Busby Berkeley, with Warren William, Joan Blondell, Aline MacMahon, Ruby Keeler, Dick Powell, music by Harry Warren, lyrics by Al Dubin, 1933, USA, 1. Pettin' in the Park, Warren William, Joan Blondell. 4 minutes. [https://www.youtube.com/watch?v=IsXf6a\\_X7Lo](https://www.youtube.com/watch?v=IsXf6a_X7Lo) 2. We're in the Money with Ginger Rogers. 4 minutes. <https://www.youtube.com/watch?v=Bm9hySTVKtY> 3. Remember my forgotten man, Joan Blondell. 4 minutes. <https://www.youtube.com/watch?v=pcIJzEWkZqo>

King of Jazz, directed by John Murray Anderson, music by James Dietrich, Billy Rose, Milton Ager, George Gershwin, et al, with Paul Whiteman, John Boles, Laura La Plante, Bing Crosby, USA, captions, 1930. 100 minutes. <https://www.youtube.com/watch?v=S-FbXiMyJa8>

Tango Bar, directed by John Reinhardt, with Carlos Gardel, Rosita Moreno, music by Carlos Gardel, lyrics by Alfredo Le Pera, in Spanish, Argentina/USA, with English subtitles, 1935. 62 minutes. [https://www.youtube.com/watch?v=VQwSSJIU\\_CM](https://www.youtube.com/watch?v=VQwSSJIU_CM)

Rio Rita, directed by Luther Reed, with Bebe Daniels, John Boles, Bert Wheeler, USA, 1929.  
1. Rio Rita song, sung by John Boles. 4 minutes. <https://www.youtube.com/watch?v=wP4US7mBYU4> 2. Sweetheart we need each other, sung by Bert Wheeler and Dorothy Lee. 4 minutes. [https://www.youtube.com/watch?v=cVV2A\\_ssPuE](https://www.youtube.com/watch?v=cVV2A_ssPuE)

## CONCERT NO. XI/7 (81)

Waltzes from Vienna, directed by Alfred Hitchcock, with Esmond Knight, Jessie Mathews, Edmund Gwenn, Fay Compton, music by Hubert Bath, Julius Bittner, Erich Wolfgang Korngold, Louis Levy, UK, captions, 1934. 77 minutes.  
<https://www.youtube.com/watch?v=5MCe0a1KtkM>

Zauber der Boheme, The Charm of La Boheme, directed by Geza von Bolvary, with Anny Ondra, Hermann Thimig, music by Marc Roland, Austria, in German, captions, 1937. 105 minutes.  
<https://www.youtube.com/watch?v=2izJUPOzf6M&list=PLDZVVHOyIwIg4HMS50HcVDjiGPXrvU0zE&index=26>

## CONCERT NO. XI/8 (82)

Die Verkaufte Braut, The Bartered Bride, directed by Max Ophuls, with Jarmila Novotna, Otto Wernicke, Karl Valentin, it is based on the comic opera of the same name by Czech composer Bedrich Smetana, Germany, in German, captions, 1932. 76 minutes. <https://www.youtube.com/watch?v=5M3E7E3q9Iw&list=PL2eLQ6vYDEJTu3oY8G7suMnmLeIY87iIN&index=1>

Der Bettelstudent, the beggar student, directed by Georg Jacoby, based on the 1882 operetta Der Bettelstudent by Carl Millocker, with Johannes Heesters, Carola Hohn, Marika Rokk, Berthold Ebbecke, Ida Wust, Fritz Kampers, Germany, in German, captions, 1936. 89 minutes. <https://www.youtube.com/watch?v=IpmpMn0ODB8>

Hallelujah!, directed by King Vidor, music by Irving Berlin, starring Daniel Haynes and Nina Mae McKinney, filmed in Tennessee and Arkansas, is the first “black musical”, all-African American film for a general audience, MGM required King Vidor to invest his own salary in the production, as he attempted to present a non-stereotyped view of the African-American life. USA, 1929. 1. Dance scene. 4 min. <https://www.youtube.com/watch?v=oaOWHs5YD-U>  
2. Gospel scene. 2 minutes. <https://www.youtube.com/watch?v=y4qn2vW-GLU>

One hour with you, directed by Ernst Lubitsch, George Cukor, with Maurice Chevalier, Jeanette MacDonald, music by W. Franke Harling, Oscar Straus, Rudolph Kopp, John Leipold, USA, 1932. Oh, that Mitzi, Maurice Chevalier. 2 minutes. <https://www.youtube.com/watch?v=A24V9FPnsJs>

Roman Scandals, directed by Frank Tuttle, music by Alfred Newman, with Eddie Cantor, Ruth Etting, Gloria Stuart, USA, 1933. Eddie Cantor, Put a tax on love. 2 minutes. <https://www.youtube.com/watch?v=AWbmV9WFP1U>

The girl of the golden west, directed by John Leonard, music by Herbert Stothard, with Nelson Eddy, Jeanette MacDonald, Walter Pidgeon, USA, 1938. Nelson Eddy, Jeanette MacDonald. 3 minutes. <https://www.youtube.com/watch?v=iAUYuIEx7h0>

Sous les toits de Paris, Under the roofs of Paris, directed by Rene Clair, music by Armand Bernard, Raoul Moretti, Rene Nazelles, with Pola Illery, Albert Prejean, France, 1930. 1. <https://www.youtube.com/watch?v=aa5iSGG29Mg> valse musette, Pola Illery, Albert Prejean. 3 m. 2. <https://www.youtube.com/watch?v=H-0ZzSt3HSU> song Sous les toits. 3 m.

## CONCERT NO. XI/9 (83)

Der Blaue Engel, The Blue Angel, directed by Josef von Sternberg, with Marlene Dietrich, Emil Jannings, Kurt Gerron, based on Heinrich Mann's 1905 novel Professor Unrat, music by Friedrich Hollaender, lyrics by Robert Liebman, German film, in an English version, captions, 1930. 101 minutes. <https://www.youtube.com/watch?v=4tRguhbp018> German version. 92 minutes. <https://www.youtube.com/watch?v=f6ZGGi1aYfA>

Circus, Цирк, directed by Grigori Aleksandrov and Isidor Simkov, with Lyubov Orlova, Vladimir Volodin, Sergei, Stolyarov, Pavel Massalsky, music by Isaak Dunayevsky, USSR, in Russian, captions, 1936. 88 minutes. <https://www.youtube.com/watch?v=FVAN0A6OWE4>

## CONCERT NO. XI/10 (84)

Ich und die Kaiserin, The Empress and I, directed by Friedrich Hollaender, with Lilian Harvey, Mady Christians, Conrad Veidt, Heinz Ruhmann, music by Franz Waxman, Germany, in German, captions, 1933. 80 minutes.  
<https://www.youtube.com/watch?v=DdnsBzyfXr8>

Jolly Fellows, Весёлые ребята, directed by Grigori Aleksandrov, with Lyubov Orlova, Leonid Utyosov, singer Pyotr Leshchenko, music by Isaak Dunayevsky, lyrics by Vasily Lebedev-Kumach, USSR, in Russian, captions, 1934. 90 minutes.  
<https://www.youtube.com/watch?v=chDRXQ77IgA&t=1206s>

Dames, directed by Ray Enright and Busby Berkeley, with Ruby Keeler, Dick Powell, Joan Blondell, Guy Kibbee, ZaSu Pitts, music by Harry Warren, lyrics by Al Dubin, USA, 1934.  
 1. Finale Beautiful Dames. 3 minutes. <https://www.youtube.com/watch?v=9bVJol3-XLo>  
 2. I only have eyes for you. 5 minutes. <https://www.youtube.com/watch?v=P76cUtCGRQs>  
 3. Girl with the Ironing Board. 7 minutes. <https://www.youtube.com/watch?v=iixUP9oZIS8>

## CONCERT NO. XI/11 (85)

Volga Volga, Волга-Волга, directed by Grigori Aleksandrov, with Lyubov Orlova, Igor Ilyinsky, music by Isaak Dunayevsky, USSR, in Russian, captions, 1938. 100 minutes.  
<https://www.youtube.com/watch?v=BfUu9wMvypo>

L'atalante, The passing barge, written and directed by Jean Vigo, with Michel Simon, Dita Parlo, Jean Daste, music by Maurice Jaubert, France, in French, captions, 1934. 85 minutes.  
<https://www.youtube.com/watch?v=cFVBhLDiuWI>

## CONCERT NO. XI/12 (86)

Romance Sentimentale, written and directed by Sergei Eisenstein, Grigori Aleksandrov, with Mara Griy as the singer, music by Alexis Arkhangelsky, France, 1930. 20 minutes. <https://www.youtube.com/watch?v=5PAgAdXN0wQ>

La hija de Juan Simon, Juan Simon's Daughter, directed by Jose Luis Saenz de Heredia, based on the musical play by Nemesio Sobrevila, with Angelillo, Pilar Munoz, Manuel Arbo. Luis Bunuel was the executive producer for Filmofono and had a small role as an actor, Spain, in Spanish, 1935. 69 minutes. <https://www.youtube.com/watch?v=uVGdeibRFtY>

El dia que me quieras, the day that you will love me, directed by John Reinhardt, with Carlos Gardel, Rosita Moreno, Tito Lusiardo, music by Carlos Gardel, lyrics by Alfredo Le Pera, Argentina/USA, in Spanish, captions, 1935. 81 minutes. <https://www.youtube.com/watch?v=x2t9aBLxSyI>

Top Hat, musical screwball comedy film, directed by Mark Sandrich, music by Irving Berlin (songs), Max Steinre (score), with Fred Astaire and Ginger Rogers, Eric Blore, Erik Rhodes, Helen Broderick, Edward Everett Horton, 1935. 1. Cheek to Cheek, colorized. 3 minutes. <https://www.youtube.com/watch?v=oZDKLfPxH4g> 2. The piccolino song. 3 minutes. <https://www.youtube.com/watch?v=Spp8uRiLotM> 3. The piccolino dance. 4 minutes. <https://www.youtube.com/watch?v=kPNZB6wwyY&t=156s> 4. Top hat white tie and tails. 4 minutes. <https://www.youtube.com/watch?v=EpBtIpY6Ck8>

## CONCERT NO. XI/13 (87)

Love Me Tonight, directed by Rouben Mamoulian, music by Richard Rodgers and lyrics by Lorenz Hart, with Maurice Chevalier, Jeanette MacDonald, Charles Ruggles, Myrna Loy, Charles Butterworth, USA, captions, 1932. 89 minutes.  
<https://www.youtube.com/watch?v=BSAZE1QDWUw>

Snow white and the seven dwarfs, animated musical fantasy film produced by Walt Disney Productions, based on the 1812 German fairy tale by the Brothers Grimm, the first full-length traditionally animated feature film. David Hand was the supervising director, while William Cottrell, Wilfred Jackson, Larry Morey, Perce Pearce and Ben Sharpsteen directed the film's individual sequences. Starring Adriana Caselotti, Lucille La Verne, Harry Stockwell, Roy Atwell, Pinto Colvig, Ottis Harlan, Scotty Matraw, Billy Gilbert, Eddie Collins, Moroni Olsen, Stuart Buchanan. Music by Frank Churchill, Paul Smith, Leigh Harline. 1937, USA,

1. Heigh Ho. 3 minutes.  
[https://www.youtube.com/watch?v=HI0x0KYChq4&list=RDQM2KTMvo8eHnA&start\\_radio=1](https://www.youtube.com/watch?v=HI0x0KYChq4&list=RDQM2KTMvo8eHnA&start_radio=1)
2. Whistle while you work. 4 minutes.  
[https://www.youtube.com/watch?v=mIwa9sPFT5I&list=RDQM2KTMvo8eHnA&start\\_radio=1](https://www.youtube.com/watch?v=mIwa9sPFT5I&list=RDQM2KTMvo8eHnA&start_radio=1)
3. Someday my prince will come. 2 minutes. <https://www.youtube.com/watch?v=HLO2sYxktMQ>
4. The dwarfs' washing song. 4 minutes. [https://www.youtube.com/watch?v=\\_KU07R0I0k](https://www.youtube.com/watch?v=_KU07R0I0k)
5. I'm wishing/One song. 3 minutes. <https://www.youtube.com/watch?v=54QeNL5ih6A>
6. The silly song. 4 minutes. <https://www.youtube.com/watch?v=AXJCOQEiNYo>
7. A smile and a song. 2 minutes.  
<https://www.youtube.com/watch?v=hQZ6zzLpoNQ&list=PL1jtYKxwrYnRHc5mlZugrpMY4aegErSVO&index=1>
8. Wishing well. 3 minutes. <https://www.youtube.com/watch?v=b-3k6rlk2k4&list=PL1jtYKxwrYnRHc5mlZugrpMY4aegErSVO&index=4>
9. One song/Someday my prince will come (reprise), finale. 4 minutes.  
<https://www.youtube.com/watch?v=SkTCDnxRxEw&list=PL1jtYKxwrYnRHc5mlZugrpMY4aegErSVO&index=7>

Carefree, directed by Marc Sandrich, music by Irving Berlin, with Ginger Rogers, Fred Astaire, 1938, USA, clips with Ginger Rogers and Fred Astaire:

1. Final dance. 2 minutes. <https://www.youtube.com/watch?v=E-mvSdd0odg>
2. The Yam Dance. 4 minutes. <https://www.youtube.com/watch?v=6HkXSRhZKdc>
3. Dreams. 4 minutes. <https://www.youtube.com/watch?v=87GQqiyUARs>
4. Change Partners. 2 minutes. <https://www.youtube.com/watch?v=eyykFB4npol>
5. They All Laughed. 4 minutes. <https://www.youtube.com/watch?v=SwfqxsKeCKg>

The Threepenny Opera, Die 3 Groschen-Oper, directed by G. W. Pabst, based on a 1928 same name musical theatre by Bertolt Brecht, music by Kurt Weill, The street singer – Ernst Busch, Mackie Messer – Rudolf Forster, Polly Peachum – Carola Neher, Lotte Lenya – Jenny, Germany, 1931. 1. Die moritat, the ballad of Mack the Knife, the Street Singer, Ernst Busch. 3 min. <https://www.youtube.com/watch?v=zMWc4h77e2o> 2. Barbara Song, Carola Neher. 4 minutes. <https://www.youtube.com/watch?v=jmJIIYRcMSY> 3. Kanonensong, Rudolf Forster. 2 min. [https://www.youtube.com/watch?v=7bEKU70\\_7E8](https://www.youtube.com/watch?v=7bEKU70_7E8) 4. Seeräuberjenny, Lotte Lenya. 2 min. <https://www.youtube.com/watch?v=Ec0clERjQ5A> 5. Ending Scene, Ernst Bush. 2 minutes. <https://www.youtube.com/watch?v=rie8GxFRz7Y>

Footlight Parade, directed by Lloyd Bacon, Busby Berkeley, music by Harry Warren, Sammy Fain, lyrics by Al Dubin, Irving Kahal, with James Cagney, Joan Blondell, Ruby Keeler, Dick Powell, USA, 1933. 1. <https://www.youtube.com/watch?v=FRqcZcrgPaU> Human Waterfall. 4 min. 2. Honeymoon Hotel. 3 minutes. [https://www.youtube.com/watch?v=NpH7\\_zNjEps](https://www.youtube.com/watch?v=NpH7_zNjEps) 3. Shanghai Lil, James Cagney. 4 minutes. <https://www.youtube.com/watch?v=9YXSO94aDnw> 4. Shanghai Lil Parade. 4 minutes. [https://www.youtube.com/watch?v=vIV\\_Qs-b5Z8](https://www.youtube.com/watch?v=vIV_Qs-b5Z8)

Mam'zelle Nitouche, directed by Marc Allegret, music by Herve, with Janie Marese, Raimu, Jean Renoir, France, 1931. Le soldat de plomb, Janie Marese, Raimu. 8 minutes. <https://www.youtube.com/watch?v=sSmpWNyVO4>

The Hollywood Revue of 1929, directed by Charles Reisner, music by Gus Edwards, with Conrad Nagel, Jack Benny, USA, 1929. 1. Singing in the rain, music by Nacio Herb Brown, lyrics by Arthur Freed, 1929. 6 minutes. <https://www.youtube.com/watch?v=OQIDza2v8Z8> 2. Joan Crawford, Got a feeling for you. 3 minutes. <https://www.youtube.com/watch?v=3fyiSRc5tQE> 3. Buster Keaton, Princess Rajah. 3 minutes. [https://www.youtube.com/watch?v=Sg\\_oQ7vRVa4](https://www.youtube.com/watch?v=Sg_oQ7vRVa4) 4. Toe Dance. 3 minutes. <https://www.youtube.com/watch?v=clda2ar8tzE>

## CONCERT NO. XI/14 (88)

The Smiling Lieutenant, directed by Ernst Lubitsch, based on the operetta Ein Walzertraum by Oscar Straus, libretto by Leopold Jacobson and Felix Dormann, with Claudette Colbert, Mauric Chevalier, Miryam Hopkins, USA, captions, 1932. 89 minutes.  
<https://www.youtube.com/watch?v=CyPEkETM2ok>

Reaching for the moon, directed by Edmund Goulding, music by Irving Berlin, with Bebe Daniels, Douglas Fairbanks, USA, captions, 1930. 66 minutes.  
[https://www.youtube.com/watch?v=cvznz\\_IyCm4](https://www.youtube.com/watch?v=cvznz_IyCm4)

42<sup>nd</sup> Street, directed by Llyod Bacon, music by Harry Warren, lyrics by Al Dubin, with Bebe Daniels, Ginger Rogers, Warner Baxter, George Brent, Ruby Keeler, Dick Powell, USA, 1933. 1. [https://www.youtube.com/watch?v=mSvQtAnh\\_CI](https://www.youtube.com/watch?v=mSvQtAnh_CI) I'm young and healthy. 4 min.  
 2. The Grand Finale. 4 minutes. <https://www.youtube.com/watch?v=1Ok31-VZWg0>  
 3. Shuffle Off to Buffalo. 5 minutes. <https://www.youtube.com/watch?v=aMdEqB-TB8g>  
 4. Ruby Keeler's Dance. 4 minutes. <https://www.youtube.com/watch?v=YytpfVcyDZg> 5.  
 You're getting to be a habit with me. 3 minutes.  
<https://www.youtube.com/watch?v=k5VSO8DcoS0>

On the Avenue, directed by Roy del Ruth, music by Charles Maxwell, Cyril Mockridge, with Dick Powell, Madeleine Carroll, Alice Faye, the Ritz Brothers, George Barbier, USA, 1937.  
 1. He ain't got rhythm. 5 minutes. <https://www.youtube.com/watch?v=yGFdofu8C1A>  
 2. Let's go slumming. 4 minutes. <https://www.youtube.com/watch?v=R1pcC-wWfps>

## CONCERT NO. XI/15 (89)

Whoopee!, directed by Thornton Freeland, with Eddie Cantor, Ethel Shutta, Eleanor Hunt, and Betty Grable, Paulette Godard, Ann Sothorn, appeared uncredited as Goldwyn Girls, based on the 1928 stage show produced by Florenz Ziegfeld, music by Nacio Herb Brown, Walter Donaldson, Edward Eliscu, USA, captions, 1930. 93 minutes.  
<https://www.youtube.com/watch?v=LRmadYrQuJA>

Ignace, directed by Pierre Colombier, music by Roger Dumas, with Fernandel, Saturnin Fabre, Fernand Charpin, Alice Tissot, Nita Raya, France, captions, 1937. 90 minutes.  
<https://www.youtube.com/watch?v=USsPkZBGuHQ>

## CONCERT NO. XI/16 (90)

Rose Marie, directed by W. S. Van Dyke, with Jeanette MacDonald, Nelson Eddy, James Stewart, music by Rudolf Friml, Herbert Stothart, USA, 1936, 1. Indian love call, Jeanette MacDonald, Nelson Eddy, 3 minutes <https://www.youtube.com/watch?v=TO6ya-qO3dk>  
 2. <https://www.youtube.com/watch?v=nVo79Xlm9Dc> Rose Marie I Love You, Nelson Eddy, 4 min., 3. <https://www.youtube.com/watch?v=Wcpi-LE8TH0> The Dance-Hall Scene, 5 min.

Maytime, directed by Robert Leonard, music Herbert Stothard, Edward Ward, with Jeanette MacDonald, Nelson Eddy, John Barrymore, 1937, USA, 1. Sweetheart will you remember, Jeanette MacDonald, Nelson Eddy. 4 minutes. <https://www.youtube.com/watch?v=4bFcsARGupg>  
 2. Le regiment de Sambre et Meuse. 5 m. <https://www.youtube.com/watch?v=bhlEJMgHpkY>  
 3. Loving you keeps me alive. 3 min. <https://www.youtube.com/watch?v=w81mCUnM55M>

Heidi, directed by Allan Dwan, music by David Buttolph, Charles Maxwell, Ernst Toch, with Shirley Temple, Jean Hersholt, Arthur Treacher, Mary Nash, USA, captions, 1937. 85 minutes. [https://www.youtube.com/watch?v=4DLsumVnu0E&list=PL7Pr\\_VCgEzUhp13Gw-80FWtcsrPLP4ofm&index=5](https://www.youtube.com/watch?v=4DLsumVnu0E&list=PL7Pr_VCgEzUhp13Gw-80FWtcsrPLP4ofm&index=5)

Il est charmant, directed by Louis Mercanton, music by Raoul Moretti, with Meg Lemonnier, Henri Garat, Moussia, France, 1932. 1. <https://www.youtube.com/watch?v=yVc6Mh24hl4>  
 Meg Lemonnier, Il est charmant. 2 min. 2. En parlant un peu de Paris, Henri Garat. 2 minutes. <https://www.youtube.com/watch?v=fwjlgMyMEfk>

Ball Im Savoy, Ball at the Savoy, directed by Steve Sekely, based on the 1932 work of the same title by Paul Abraham, who composed the music, with Gitta Alpar, Hans Jaray, Rosy Barsony. It was remade in 1936 in Britain. Austrian-Hungarian, captions, 1935. 71 minutes. <https://www.youtube.com/watch?v=WWVpuDji4ZU>

## CONCERT NO. XI/17 (91)

A nous la liberte, directed by Rene Clair, music by Georges Auric, with Henri Marchand, Raymond Cordy, Rolla France, France, captions, 1931. 94 minutes.  
[https://www.youtube.com/watch?v=\\_9rnUIFRYbo](https://www.youtube.com/watch?v=_9rnUIFRYbo)

Un mauvais garçon, directed by Jean Boyer, Raoul Ploquin, music by Georges Van Paris, with Henri Garat, Danielle Darrieux, France, 1936. C'est un mauvais garçon, Henri Garat, Danielle Darrieux. 5 minutes. [https://www.youtube.com/watch?v=CWBslb7Y\\_jY](https://www.youtube.com/watch?v=CWBslb7Y_jY)

L'homme du jour, directed by Julien Duvivier, music by Jean Wiener, songs by Charles Trenet, Michel Emer, Charles Borel-Clerc, Jean Wiener, with Maurice Chevalier, Elvire Popesco, France, 1937. Maurice Chevalier, Y'a d'la joie. 2 minutes.  
<https://www.youtube.com/watch?v=jiSiFPpJC6E>

Feux de joie, directed by Jacques Houssin, music by Paul Misraki, with Ray Ventura, Rene Lefevre, Micheline Cheirel, Marcel Vallee, Mona Goya, France, 1939. Ray Ventura: 1. music clips. 15 minutes. <https://www.youtube.com/watch?v=WKVqMDhSzVU> 2. Y'a des jours ou toutes les femmes sont jolies. 3 min. <https://www.youtube.com/watch?v=qvYPqGxXDNQ> 3. Le nez de Cleopatre. 4 min. <https://www.youtube.com/watch?v=EHGI56VKBWI>

A Star Fell From Heaven, directed by Paul Merzbach, music by Hans May, with Joseph Schmidt, Florine McKinney, UK, 1936. Joseph Schmidt – I hear you calling me. 2 minutes.  
<https://www.youtube.com/watch?v=sZmDfyTjJNk>

Flying Down To Rio, directed by Thornton Freeland, music Vincent Youmans, Max Steiner, lyrics Gus Kahn, Edward Eliscu, with Fred Astaire, Ginger Rogers, Dolores del Rio, Gene Raymond, USA, 1933. 1. Aerial Show. 5 minutes. <https://www.youtube.com/watch?v=XKvVV5orMBM> 2. Dancing Party. 5 m. [https://www.youtube.com/watch?v=7ex65LK\\_RSg](https://www.youtube.com/watch?v=7ex65LK_RSg) 3. Dolores del Rio seduces Gene Raymond. 5 m. [https://www.youtube.com/watch?v=U\\_K8f8mI4Pk](https://www.youtube.com/watch?v=U_K8f8mI4Pk) 4. Carioca. 4 minutes. <https://www.youtube.com/watch?v=l8iw69RExbk> 5. Music Makes Me, Ginger Rogers. 3 minutes <https://www.youtube.com/watch?v=xIgTCNM8IV8> 6. Fred Astaire dances. 3 minutes. [https://www.youtube.com/watch?v=SD\\_Yhp43P6U](https://www.youtube.com/watch?v=SD_Yhp43P6U)

Yidl mitn fidl, part II, Yidl with his fiddle, part II, Yiddish film, directed by Joseph Green, music by Abe Ellstein, with Molly Picon, Simha Fostel, Leon Liebgold, Poland, captions, 1936. 31 minutes.  
[https://www.youtube.com/watch?v=Zz8Q\\_Zxj\\_jU&list=PLEVS3k8pGSprTLDiwMzYwaveC\\_wHGskd&index=2](https://www.youtube.com/watch?v=Zz8Q_Zxj_jU&list=PLEVS3k8pGSprTLDiwMzYwaveC_wHGskd&index=2)

## CONCERT NO. XI/18 (92)

Je cherche apres Titine, 1917, Charlie Chaplin performs Leo Daniderff's comical song, in Modern Times, directed, written, produced, music and leading role by Charlie Chaplin, with Paulette Godard, USA, 1936: 3 minutes. <https://www.youtube.com/watch?v=-Jhxbo5I8q4> and Smile, music by Charlie Chaplin: 2 minutes. <https://www.youtube.com/watch?v=Ps6ck1ejoAw> and also: 3 minutes. [https://www.youtube.com/watch?v=xq45pfU5\\_nU](https://www.youtube.com/watch?v=xq45pfU5_nU)

Naples au baiser de feu, directed by Augusto Genina, music by Vincent Scotto, with Tino Rossi, Michel Simon, Mireille Balain, Viviane Romance, France, 1937. Tino Rossi sings Tarantelle. 2 minutes. <https://www.youtube.com/watch?v=aGFNAJ5O00I>

A Sunday in Paris, Lumiere Brothers, with music by Ludwig van Beethoven, 1900. 5 minutes. <https://www.youtube.com/watch?v=9VUVqWckLDo>

Intermezzo, directed by Gregory Ratoff, music by Max Steiner, Heinz Provost, with Ingrid Bergman, Leslie Howard, USA, captions, 1939. 67 minutes. <https://www.youtube.com/watch?v=C-Rm56JirdQ&t=2325s>

Intermezzo, directed by Gustaf Molander, music by Heinz Provost, Christian Sinding, Pyotr Ilyich Tchaikovsky, with Ingrid Bergman, Gosta Ekman, Swedish, captions, 1935. 95 minutes. <https://www.youtube.com/watch?v=TQyNjOpCV3c>

Marinella, directed by Pierre Caron, music by Vincent Scotto, with Tino Rossi, Yvette Lebon, France, 1936. 1. <https://www.youtube.com/watch?v=OaZA7dIrtW0> Tino Rossi sings Marinella. 2 m. 2. Tchi Tchi. 3 m. <https://www.youtube.com/watch?v=ECror0Ub3wg>

Au son des guitares, directed by Pierre-Jean Ducis, music by Vincent Scotto, with Tino Rossi, Paul Azais, Nita Raya, France, 1936. Tino Rossi sings Loin des guitares. 2 minutes. <https://www.youtube.com/watch?v=Pd6hpfsvxcv8>

## CONCERT NO. XI/19 (93)

Monkey Business, directed by Norman McLeod, with the Marx Brothers – Groucho, Harpo, Chico, Zeppo, and Thelma Todd, Harry Woods, Ruth Hall, music by John Leipold, USA, captions, 1931. 68 minutes. <https://www.youtube.com/watch?v=tPEVTtevfM&t=2451s>

Aldeia da roupa branca, White Clothes Village, directed by Chianca de Garcia, music by Raul Portela, Jaime Silva, Raul Ferrao, with Beatriz Costa, Jose Amaro, Portugal, captions, 1939. 82 minutes. <https://www.youtube.com/watch?v=aAFjibPNn6I&list=PL8CA97E24D332C4E7&index=6>

Banana da terra, Plantain, directed by Ruy Costa, music by Joao de Barro, Alberto Ribeiro, and others, Brazil, 1939. O que e que a baiana tem, music by Dorival Caymmi, Carmen Miranda. 2 minutes. <https://www.youtube.com/watch?v=7EzneNAUYTY>

Anna Karenina, directed by Clarence Brown, based on the 1877 novel by Leo Tolstoy, music by Herbert Stothart, with Greta Garbo, Fredric March, Freddie Bartholomew, Maureen O'Sullivan, May Robson, Basil Rathbone, Reginald Owen, USA, 1935. 1. Selected scenes with accompanying music. 6 minutes. <https://www.youtube.com/watch?v=ZCu-eRyUMbM>  
2. Anna Karenina's final scene. 3 minutes. <https://www.youtube.com/watch?v=c6vqzf1rFcE>

Un chien andalou, An Andalusian Dog, directed by Luis Bunuel, written by Luis Bunuel, Salvador Dali, music by Richard Wagner, with Pierre Batcheff, Simone Mareuil, Luis Bunuel, Salvador Dali, Jaime Miravilles, Franco-Spanish silent surrealist short film, 1929. 21 minutes. <https://www.youtube.com/watch?v=LMw1bmYBbms>

## CONCERT NO. XI/20 (94)

Und du mein Schatz fährst mit, And you my darling come with me, directed by Georg Jacoby, music by Franz Doelle, with Marika Roekk, Hans Soehner, Alfred Abel, Leopoldine Konstantin, Germany, captions, 1937. 91 minutes.  
<https://www.youtube.com/watch?v=50vZY8CLkyY>

The cantor's son, part I, directed by Ilya Motyleff, Sidney Goldin, music by Alexander Olshanetsky, with Moishe Oysher, Florence Weiss, a Yiddish film, USA, captions, 1937. 60 minutes.  
<https://www.youtube.com/watch?v=grxxrWfM2u8&list=PLixtwyUexNmtw25sH1ZWn4LD6d4KqCKWz&index=5> Part II, captions. 30 minutes.  
<https://www.youtube.com/watch?v=JxYxNgusAOw&list=PLixtwyUexNmtw25sH1ZWn4LD6d4KqCKWz&index=6>

## CONCERT NO. XI/21 (95)

Cavalcade, directed by Frank Lloyd, based on the 1931 play by Noel Coward Cavalcade, music by Peter Brunelli, Louis de Francesco, Arthur Lange, J. S. Zamecnik, in addition to several original compositions by Noel Coward, more than fifty popular songs, national anthems, hymns, ballads and topical tunes were used in the film, with Diana Wynyard, Clive Brook, Una O'Connor, Herbert Mundin, USA, captions, 1933. 112 minutes. <https://www.youtube.com/watch?v=rtg7dFeu-20>

Battleship Potemkin, directed by Sergei Eisenstein, original music by Edmund Meisel, with Alexandr Antonov, Vladimir Barsky, Grigory Alexandrov, captions, silent film, Russia/USSR, 1925. 73 minutes. <https://www.youtube.com/watch?v=ca0c4vEc5Is&t=3755s>

## CONCERT NO. XI/22 (96)

The Little Princess, directed by Walter Lang, music by Charles Maxwell, Cyril J. Mockridge, Herbert W. Spencer, Samuel Pokrass, with Shirley Temple, Richard Greene, Anita Louise, Ian Hunter, Arthur Treacher, Cesar Romero, USA, with captions, 1939. 93 minutes.  
[https://www.youtube.com/watch?v=AJaHhDqrI\\_Q](https://www.youtube.com/watch?v=AJaHhDqrI_Q)

The Phantom of the Opera, directed by Rupert Julian, Lon Chaney, Ernst Laemmle, Edward Sedgwick, based on Gaston Leroux's novel, music by Gustav Hinrich, with Lon Chaney, Norman Kerry, Mary Philbin, silent film, USA, 1925. 92 minutes.  
<https://www.youtube.com/watch?v=TUamUHcxMVY>

## CONCERT NO. XI/23 (97)

Sunrise: A song of two humans, directed by F. W. Murnau, music by Hugo Riesenfeld, with George O'Brien, Janet Gaynor, Margaret Livingston, USA, silent film, 1927. 94 minutes. <https://www.youtube.com/watch?v=6NayFytQeBE>

The General, directed by Buster Keaton, Clyde Bruckman, original music by William Perry, with Buster Keaton, Marion Mack, silent film, USA, 1926. 79 minutes. <https://www.youtube.com/watch?v=iHIBMKtgPOA>

The Lambeth Walk, directed by Albert de Courville, an adaptation of the 1937 musical Me and My girl, music by Louis Levy, with Lupino Lane, Sally Gray, Seymour Hicks, UK, 1939. The Lambeth Walk from the film. 5 min. <https://www.youtube.com/watch?v=Mc6XUus5IC4>

Music Hath Charms, directed by Thomas Bentley, Walter Summers, Arthur Woods, Alexander Esway, music by Benjamin Frankel, with Henry Hall with the BBC Dance Orchestra, Carol Goodner, Arthure Margetson, UK, 1935. British band leader Henry Hall plays "Honey-Coloured Moon", vocalist Hildegarde. 3 minutes. <https://www.youtube.com/watch?v=nlzY1i0sLg>

## CONCERT NO. XI/24 (98)

Menilmontant, directed by Dimitri Kirsanoff, original music by Lev Shvarts, with Nadia Sibirskaja, Yolande Beaulieu, Guy Belmont, Jean Pasquier, silent film, France, 1926. 38 minutes. <https://www.youtube.com/watch?v=DHQH9DoO0gk>

Metropolis, directed by Fritz Lang, music by Gottfried Huppertz, screenplay by Thea von Harbou, based on Metropolis 1925 novel by Thea von Harbou, produced by Erich Pommer, with Alfred Abel, Brigitte Helm, Gustav Frohlich, Rudolf Klein-Rogge, Germany, silent film, 1927. 1. Version no. 1: 149 minutes. <https://www.youtube.com/watch?v=5BBnMCAIuQg>  
 2. Version no. 2: Film with color, dialogue and full sound effects. Music by Rundfunk-Sinfonieorchester Berlin, conducted by Frank Strobel. 132 minutes. <https://www.youtube.com/watch?v=ySN8mJnbSxw>  
 3. Version no. 3: 222 minutes. This version of the restored Metropolis 1927 runs at the speed of 16 frames per second (fps), which is the speed it was originally shot by Fritz Lang and his crew during 1925-6. Modern presentations of Metropolis run at 24 fps to accommodate the original soundtrack. This speeds up the action to an almost comical degree in some instances, and generally changes the natural rhythm of the film. This slowed down version runs for 3 hours and 42 minutes, which is just 6 minutes short of the original uncut version as prepared for the Berlin premiere in January 1927, though even that showing was run fast. <https://www.youtube.com/watch?v=IC9bQF7jqjY>  
 4. Moloch clip – 4 minutes. In this scene, Freder goes down to the underworld for the first time and sees the plight of the workers. After witnessing an accident, Freder sees the massive machine seem to transform itself in Moloch, a pagan god that demands human sacrifice. <https://www.youtube.com/watch?v=6ZpaWOLjWx0>  
 5. Dance scene clip – 5 minutes. the famous dance scene where the artificial Maria bewitches the mighty men of Metropolis. This video contains the new found footage. <https://www.youtube.com/watch?v=A0D4fHieW8o>  
 6. Maria's transformation clip – 3 minutes. Original music by Richard White. <https://www.youtube.com/watch?v=IcReykvqi4>

## CONCERT NO. XI/25 (99)

Blossom Time, directed by Paul Stein, based on the opera Blossom Time by Heinrich Berte on the life of Franz Schubert, with Richard Tauber, Jane Baxter, Carl Esmond, UK, 1934. Richard Tauber sings a song. 3 minutes. [https://www.youtube.com/watch?v=MT0s7VSS5\\_SU](https://www.youtube.com/watch?v=MT0s7VSS5_SU)

Glamorous Night, directed by Brian Desmond Hurst, adaptation of the play Glamorous Night by Ivor Novello, who wrote also the music of the film, UK, 1937. Mary Ellis sings Ivor Novello's Glamorous Night. 4 minutes. <https://www.youtube.com/watch?v=1maNU3NVJtE>

The Little Colonel, directed by David Butler, music by Cyril Mockridge, with Shirley Temple, Lionel Barrymore, Bill Robinson, Hattie McDaniel, USA, captions, 1935. 81 minutes. [https://www.youtube.com/watch?v=c-65fZnRlcc&list=PL7Pr\\_VCgEzUhP13Gw-80FWtcsrPLP4ofm&index=11](https://www.youtube.com/watch?v=c-65fZnRlcc&list=PL7Pr_VCgEzUhP13Gw-80FWtcsrPLP4ofm&index=11)

The Sheik, directed by George Melford, music Irving Berlin, with Rudolph Valentino, Agnes Ayres, USA, silent film, 1921. 76 minutes. [https://www.youtube.com/watch?v=OTPSC\\_s1Ii8](https://www.youtube.com/watch?v=OTPSC_s1Ii8)

The son of the Sheik, directed by George Fitzmaurice, with Rudolph Valentino and Vilma Banky, based on the 1925 romance novel The Sons of the Sheik, by Edith Maude Hull, a sequel of the 1921 film The Sheik, USA, silent film, 1926. Original music by Artur Guttman, 1937. Musical score performed by The Famous Players Orchestra, Scott Lasky musical director, recorded live November 3<sup>rd</sup> 2018. 1. First excerpt - 4 minutes. <https://www.youtube.com/watch?v=V9BQXXwGUMs> 2. Second excerpt - 5 minutes. <https://www.youtube.com/watch?v=a8QTMiJGH90>

Gone with the wind, based on Gone with the wind by Margaret Mitchell, directed by Victor Fleming, screenplay by Sidney Howard, produced by David Selznick, music by Max Steiner, with Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel, USA, 1939. Fleeing Atlanta. 5 minutes. [https://www.youtube.com/watch?v=PnEZrV\\_WT44](https://www.youtube.com/watch?v=PnEZrV_WT44)

The Big Parade, directed by King Vidor, music by William Axt, David Mendoza, with John Gilbert, Renee Adoree, USA, silent movie, 1925. John Gilbert, Renee Adoree. 5 minutes. <https://www.youtube.com/watch?v=OpXybWvbmNo>

## LAST CONCERT NO. XII (100) - FINALE

Giacomo Puccini, Turandot, libretto by Giuseppe Adami and Renato Simoni, 1926. Nessun dorma (Vincero), with Luciano Pavarotti, orchestra conducted by Zubin Mehta. In times of despair, when the skies darkened and there was no hope on the horizon, I would hear this aria again and again, and drew encouragement from it, Vincero, I will prevail! 3 minutes. <https://www.youtube.com/watch?v=cWc7vYjgnTs>

Gustav Mahler, Resurrection symphony no. 2, 1895. Finale of the symphony conducted by Leonard Bernstein, with English subtitles to the original German text from a poem by Friedrich Klopstock called "Die Auferstehung", but mostly from the text written by Mahler. Soloists Janet Baker & Sheila Armstrong, with the Armstrong Edinburgh festival chorus & London symphony orchestra. 8 minutes. <https://www.youtube.com/watch?v=gQctkKJMgM0>

Giuseppe Verdi, La traviata, 1853. Beginning of act 3, Addio del passato, Ermonela Jahó, the Royal opera. Verdi studied until he was 12 at Busseto gymnasium and he lodged at a family of a Jewish shoemaker. There he could have heard this song, originating from Avila in Spain by the Jews who exiled in 1492, as a song of farewell and pain, like in Adio querida. 7 minutes. <https://www.youtube.com/watch?v=m2ZmmmJx5sA>

Adio querida, originating from Avila in Spain by the Jews who exiled in 1492, as a song of farewell & pain, Ladino, probably the basis of Verdi's Addio del passato, 1853. Sung by Yehoram Gaon. 3 minutes. <https://www.youtube.com/watch?v=u6IgMtlPZmc>

Georges Bizet (music), Ludovic Halevy, Henri Meilhac (lyrics), Carmen, 1875. Toreador, Ruggero Raimondi, from the film Carmen. 5 minutes. [https://www.youtube.com/watch?v=4g\\_otRgzerI](https://www.youtube.com/watch?v=4g_otRgzerI)

Jacques Offenbach (music), Jules Barbier (lyrics), Les contes d'Hoffmann, 1881. Les oiseaux dans la charmille, Olympia, with Natalie Dessay, at La scala, 7 minutes. <https://www.youtube.com/watch?v=Vhc9MDQ3PwU>

Giuseppe Verdi, Nabucco, 1842. Va pensiero, in a 2011 performance in Rome, conductor Riccardo Muti, in commemoration of the 150th anniversary of Italian unity, with a protest to preserve the cultural heritage of the nation. Staged by Jean-Paul Scarpitta, with Leo Nucci as Nabucco, Dmitry Belosselski as Zacharia. Present at this evening were Giorgio Napolitano president, Silvio Berlusconi prime minister, encore with the chorus and the audience. 12 minutes. <https://www.youtube.com/watch?v=tPANwyaSIX4>

Gustav Holst, The Planets – Jupiter, 1918. Flash Mob – Berklee contemporary symphony orchestra, conductor Bernard Duc. 4 minutes. <https://www.youtube.com/watch?v=q3cpOrB1GW8>

Joaquin Rodrigo, Concierto de Aranjuez, 1939. II. Adagio, Radio and television Orchestra of Spain, conducted by Carlos Kalmar, Spanish guitar – Pablo Sainz-Villegas. 12 minutes. <https://www.youtube.com/watch?v=KzEFQW9CXGc>

Frederic Chopin, Piano concerto no. 1, 1830. Evgeny Kissin piano, Zubin Mehta conducting the Israel philharmonic orchestra, 75<sup>th</sup> anniversary concert. 40 minutes. <https://www.youtube.com/watch?v=ZR9HayZcZ2o>

Fritz Kreisler, Liebesleid, 1905. Renaud Capucon violin & Martha Argerich piano. 5 minutes. <https://www.youtube.com/watch?v=ZE4gsJ3uIT8>

Nikolai Rimsky-Korsakov, Capriccio Espagnol, 1887. Berliner Philharmoniker conducted by Zubin Mehta. 16 minutes. <https://www.youtube.com/watch?v=Lh6mDL-VwYw>

Danny Boy, ballad written by Frederic Weatherly in 1913 and set to the traditional Irish melody of Londonderry Air. 1. James Galway flute. 3 minutes. <https://www.youtube.com/watch?v=xv1rI1kFvwA> 2. Sung by the Choral Scholars of the University College Dublin, Ireland, premiered on January 14, 1922. 4 minutes. <https://www.youtube.com/watch?v=iCCY5HOxLno>

Smoke gets in your eyes, music by Jerome Kern, lyrics by Otto Harbach, written for the 1933 musical Roberta, the 1935 film, directed by William Seiter. 1. Sung by Irene Dunn. 7 minutes. <https://www.youtube.com/watch?v=F4qufTRvV9w> 2. Dance with Fred Astaire and Ginger Rogers. 3 minutes. <https://www.youtube.com/watch?v=7xYgeme2F9w>

A Night at the Opera, directed by Sam Wood, music by Herbert Stothart, with the Marx Brothers – Groucho, Chico, Harpo, and Kitty Carlisle, Allan Jones, Margaret Dumont, Sig Ruman, Walter Woolf King, USA, 1935. Il Trovatore Scene. 5 minutes. <https://www.youtube.com/watch?v=rsAvTNUA3TY>

Hold your man, directed by Sam Wood, music by Nacio Herb Brown, lyrics by Arthur Freed, with Jean Harlow, Clark Gable, USA, 1933. Jean Harlow singing Hold your man. 3 minutes. <https://www.youtube.com/watch?v=RS0MGcMZkrA>

Dmitry Shostakovich, Symphony no. 5, IV. Allegro non troppo, 1937. Leningrad Philharmonic Orchestra, conducted by Mariss Jansons. 11 minutes. <https://www.youtube.com/watch?v=iQnmPeEMdqM>

Cab Calloway's Hi-De-Ho, directed by Fred Waller, music by Cab Calloway and his orchestra, with Cab Calloway, Fredi Washington, 1934. 10 minutes. <https://www.youtube.com/watch?v=spBLdH5myk>

Franz Schubert, String Quintet in C major, D. 956, or the Cello Quintet, composed in 1828, premiered in 1850 and published in 1853. Completed just 2 months before Schubert's death, it has a death-haunted quality, for John Reed it prefigures Schubert's death, Arthur Rubinstein's wish was to have the second movement played at his funeral. Adagio, 2<sup>nd</sup> movement, with Quatuor Parisii and Emmanuel Bertrand, additional cello. 15 minutes. <https://www.youtube.com/watch?v=f7TCuxfEitw>

You are my sunshine, by Paul Rice, 1939, sung by Jasmine Thompson, dedicated with love to my wife Ruthy Cory. 2 minutes. <https://www.youtube.com/watch?v=2cBzMSPYKas>

# CORY'S CYBERCOUCH CLASSIC CONCERTS

## SUMMARY

### LIST OF CONCERTS

FIRST CONCERT NO. I (1) – OVERTURE

6 CONCERTS NO. II (2-7) – SYMPHONIES & CONCERTI

5 CONCERTS NO. III (8-12) – ORCHESTRAL MUSIC

14 CONCERTS NO. IV (13-26) – OPERAS

13 CONCERTS NO. V (27- 39) – OPERETTAS

13 CONCERTS NO. VI (40-52) – BALLETS

4 CONCERTS NO. VII (53-56) – CHAMBER MUSIC

7 CONCERTS NO. VIII (57-63) – CHORAL/LIEDER MUSIC

6 CONCERTS NO. IX (64-69) – JAZZ

5 CONCERTS NO. X (70-74) – FOLK & POPULAR MUSIC

25 CONCERTS NO. XI (75-99) – MUSICAL FILMS

LAST CONCERT NO. XII (100) - FINALE

TOTAL NUMBER OF CONCERTS – 100

The total number of concerts of works composed in the twelfth century 1820-1939 in this collection amounts to 100. Each concert lasts 3 hours (180-185 minutes), as concerts used to last in the twelfth century. Those concerts are of course not exhaustive, but they reveal the exceptional richness of composition of this twelfth century, unmatched at any other time. However, one category of music is not comprehensive enough – operas, because hundreds of very good operas have been composed in this twelfth century and I have not covered most of them in the constraints I have chosen of 12 major works in each category. I of course added scenes and arias from other operas but still felt I had to include much more operas in order to cover the best operas in the twelfth century.

What could be more appropriate than reaching 120 concerts for the 120 years in the twelfth century? Thus, I added to the 100 concerts another 20 concerts composed of operatic masterpieces in the best performances available on YouTube. This collection book therefore includes 120 concerts of 3 hours each, i. e. 360 hours - one hour for each day of the year. About 1200 works with links, about 50 major symphonies, concerti and orchestral works – once a week, 50 musical films, 50 operas, 50 operettas and choral/lieder works, 50 ballets and scenes, hundreds of shorter works and excerpts in these categories, hundreds of folk, jazz and popular pieces, etc. This unique collection, for the twelfth century and YouTube, is available online for free.

The following additional 20 operas and arias concerts, of 3 hours each, are as follows:

## 20 ADDITIONAL OPERAS CONCERTS (101-120)

### CONCERT NO. 101

Gaetano Donizetti, Lucia di Lammermoor, libretto by Salavadore Cammarano, based upon Sir Walter Scott's 1819 novel The Bride of Lammermoor, 1835. 1971 film with English subtitles. With Anna Moffo, Lajos Kozma, Giulio Fioravanti, Paolo Washington, Orchestra sinfonica e coro di Roma, maestro del coro Alfredo d'Angelo, conducted by Carlo Felice Cillario. 114 minutes. <https://www.youtube.com/watch?v=YEGB-6Vik3A>

Alternatively, Metropolitan Opera, production by Mary Zimmerman, conducted by Marco Armiliato, with Anna Netrebko, Piotr Beczala, Mariusz Kwiecien, Idar Abdrazakov. No captions. 142 minutes. <https://www.youtube.com/watch?v=ztDRKen9Ico> With Spanish subtitles: part 1. 44 minutes. <https://www.youtube.com/watch?v=EfH3R8I4DkY> part 2. 41 minutes. <https://www.youtube.com/watch?v=v5wkkMcRt2Q> part 3. 57 minutes. <https://www.youtube.com/watch?v=EZuCWqA3e18> In total – 142 minutes.

Gaetano Donizetti, Lucia di Lammermoor, libretto by Salavadore Cammarano, based upon Sir Walter Scott's 1819 novel The Bride of Lammermoor, 1835. 1. Mad Scene from Act III, Maria Callas, Giuseppe di Stefano, Rolando Panerai, Giuseppe Modesti, Giuseppe Zampieri, Luisa Villa, Mario Carlin. Herbert von Karajan conducts the Orchestra of Teatro Alla Scala, on 18 January 1954. 7 minutes. <https://www.youtube.com/watch?v=1K23Rtopy64> 2. Natalie Dessay, Metropolitan Opera, orchestra conducted by James Levine, production by Mary Zimmerman. 4 minutes. <https://www.youtube.com/watch?v=92jiitUEahg>

Giacomo Puccini, Gianni Schicchi, libretto by Giovacchino Forzano, 1918. O mio babbino caro, Oh my dear Papa, 1. with Maria Callas soprano, orchestra conducted by Georges Pretre at Theatre des Champs Elysees, Paris, in the '60s. 2 minutes. <https://www.youtube.com/watch?v=l1C8NFDdFYg> 2. Alternatively, from Maria Callas farewell concert in London in 1973 at the Royal Festival Hall, in color. 6 minutes. <https://www.youtube.com/watch?v=eR2estxUcXI>

Richard Wagner (music and text), Tristan und Isolde, 1859. Liebestod, love death, the title of the final, climatic end of the opera, as Isolde sings over Tristan's dead body. Swedish soprano Birgit Nilsson. 7 minutes. [https://www.youtube.com/watch?v=\\_mOA8pZ\\_I4M](https://www.youtube.com/watch?v=_mOA8pZ_I4M)

Giuseppe Verdi, La forza del destino, The power of fate, libretto by Francesco Maria Piave based on a Spanish drama, Don Alvaro o la fuerza del sino, 1835, by Angel de Saavedra, 3<sup>rd</sup> Duke of Rivas, 1862. Pace, pace mio Dio! Peace, O mighty Father, give me peace! From Act IV, with Leontyne Price, James Levine conducts, in concert at the Met. 6 minutes. <https://www.youtube.com/watch?v=9pzzS2ZVBZ8>

Charles Gounod, Romeo et Juliette, French libretto by Jules Barbier and Michel Carre, based on William Shakespeare's Romeo and Juliet, 1867. Je veux vivre, Aida Garifullina, in the stunning setting of the Vienna Opera House. 4 minutes. <https://www.youtube.com/watch?v=dIBFtNKcCeU>

Leo Delibes, Lakme, libretto by Edmond Gondinet and Philippe Gille, based on Theodore Pavie's story Les babouchez du Brahmane and the novel Mariage de Loti, by Pierre Loti, 1883. Flower Duet, Sous le dome epais, 1. with Anna Netrebko and Elina Garanca, SWR Sinfonieorchester Baden-Baden und Freiburg, Marco Armiliato conducting. 6 minutes. <https://www.youtube.com/watch?v=tD5ry23HggM> 2. Sabine Devieille and Marianne Crebassa. 5 minutes. [https://www.youtube.com/watch?v=C1ZL5AxmK\\_A](https://www.youtube.com/watch?v=C1ZL5AxmK_A)

Gaetano Donizetti, La fille du regiment, The daughter of the regiment, French libretto by Jules-Henri Vernoy de Saint-Georges and Jean-Francois Bayard, 1840. The aria Ah! Mes amis quel jour de fete, or Pour mon ame quel destin, sung by Luciano Pavarotti with nine high Cs, Richard Bonyngue conducts the Orchestra of the Royal Opera House, Covent Garden, London. 2 minutes. <https://www.youtube.com/watch?v=U0krhowZvn0>

Pyotr Ilyich Tchaikovsky, Eugene Onegin, libretto organized by the composer following certain passages in Alexander's Pushkin's 1825-1832 novel in verse, 1879. Excerpt from Tatiana's Letter Scene, with Anna Netrebko, Metropolitan Opera, production – Deborah Warner, conductor – Valery Gergiev. 3 minutes. <https://www.youtube.com/watch?v=d56MMagyMXs>

Eduardo di Capua and Alfredo Mazzuchi, O sole mio, My sunshine, lyrics by Giovanni Capurro, Neapolitan song, 1898. The Three Tenors, Jose Carreras, Placido Domingo, Luciano Pavarotti, in concert at the Terme di Caracalla, Rome on 7/7/1990, with Orchestra del Maggio Musicale Fiorentino, Orchestra del Teatro dell'Opera di Roma, conducted by Zubin Mehta. 6 minutes (sung twice). <https://www.youtube.com/watch?v=ZvLZSgP0QMY>

Vincenzo Bellini, I Capuleti e i Montecchi, libretto by Felice Romani, based on the 1818 play of the same name by Luigi Scevola and William Shakespeare's Romeo and Juliet, premiered in 1830. Oh! Quante volte ti chiedo, with Aida Garifullina. 9 minutes. <https://www.youtube.com/watch?v=CLWPwPUUAYE>

## CONCERT NO. 102

Richard Wagner (music and text), Tannhauser, WWV 70, based on two German legends – Tannhauser, the mythologized medieval German Minnesanger and poet, and the tale of the Wartburg Song Contest, 1845. Bayreuth 1978, Festspielhaus, conducted by Sir Colin Davis, staged and directed by Gotz Friedrich, with Gwyneth Jones, Hermann Hans Sotin, Spas Wenkoff, Bernd Weikl, Robert Schunk, Franz Mazura, John Pickering, Heinz Feldhoff. English subtitles. 182 minutes.

<https://www.youtube.com/watch?v=kl7oUK3sMQo&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=1&t=9s>

Richard Strauss, Ariadne auf Naxos, libretto by Hugo von Hofmannstahl, 1912. Lise Davidsen sings an excerpt from Ariadne's aria in the final dress rehearsal of the Metropolitan Opera 2021-2022 season, Production – Elijah Moshinsky, Conductor – Marek Janowsky. 3 minutes. <https://www.youtube.com/watch?v=Cn5oY1bupRI>

## CONCERT NO. 103

Vincenzo Bellini, *Norma*, libretto by Felice Romani, after the play *Norma* by Alexandre Soumet, 1831. Sydney Opera House, Australia, 1978, the Australia Opera Chorus, the Elizabethan Sydney Orchestra, conducted by Richard Bonyng, Director Sandro Sequi, with Joan Sutherland, Clifford Grant, Margareta Elkins, Ron Stevens, Etela Piha, Trevor Brown, English subtitles. 152 minutes. [https://www.youtube.com/watch?v=GN75XDDm\\_DI&t=415s](https://www.youtube.com/watch?v=GN75XDDm_DI&t=415s)

Giacomo Meyerbeer, *L'Africaine*, *The African Woman*, libretto by Eugene Scribe, 1865. O Paradiso! With Luciano Pavarotti and Philharmonia Orchestra conducted by Leone Magiera. 3 minutes. <https://www.youtube.com/watch?v=76jYq2t5DxM>

Umberto Giordano, *Andrea Chenier*, libretto by Luigi Illica, 1896. Un di, all'azzurro spazio, with Jonas Kaufmann, The Royal Opera. 4 minutes. <https://www.youtube.com/watch?v=7JRDSm0SbWE>

Richard Strauss, *Arabella*, op. 79, libretto by Hugo von Hofmannstahl, 1933. Und du wirst mein Gebieter sein, with Renee Fleming soprano, Thomas Hampson Baritone, Berliner Philharmoniker conducted by Christian Thielemann. 3 minutes. <https://www.youtube.com/watch?v=QU9wf0qGddk>

Nikolai Rimsky-Korsakov, *Le coq d'or*, *Cockerel*, libretto by Vladimir Belsky from Alexander Pushkin's 1834 poem *The tale of the golden cockerel*, completed in 1907, premiered in 1909. Hymn to the Sun, with Laura Claycomb, Bergen National Opera, directed by Mark Lamos. 5 minutes. [https://www.youtube.com/watch?v=AF4Y7kaB\\_g8](https://www.youtube.com/watch?v=AF4Y7kaB_g8)

Gaetano Donizetti, *Don Pasquale*, libretto by Giovanni Ruffini and the composer, 1843. So anch'io la virtu magica, with Anna Netrebko, The Metropolitan Opera, orchestra conducted by James Levine, production by Otto Schenk. 4 minutes. <https://www.youtube.com/watch?v=ab1-furp1LU>

Giuseppe Verdi, *Ernani*, libretto by Francesco Maria Piave, based on the 1830 play by Victor Hugo, 1844. Trio from Act I, with Angela Meade, Marcello Giordani, Dmitri Hvorostovsky, The Metropolitan Opera, orchestra conducted by Marco Armiliato, production by Pier Luigi Samaritani. 2 minutes. <https://www.youtube.com/watch?v=SQf1SUyQwaE>

Engelbert Humperdinck, *Hansel und Gretel*, libretto by Adelheid Wette, based on the Grimm Brothers' fairy tale *Hansel and Gretel*, premiered on 23/12/1893, conducted by Richard Strauss. Scene with Frederica von Stade, Judith Blegen, the MET performance, 1982, conductor Thomas Fulton. 8 minutes. <https://www.youtube.com/watch?v=-TstW0w3xFc>

## CONCERT NO. 104

Modest Mussorgsky, *Khovanshchina*, libretto by the composer. The opera was almost finished in piano score when the composer died in 1881. Nikolai Rimsky-Korsakov completed, revised and orchestrated the opera, and it premiered in 1886. Here in the orchestration version by Dmitri Shostakovich, final chorus by Stravinsky. Musical direction by Claudio Abbado, with the orchestra of the Vienna Opera, staged by Alfred Kirchner, 1989, with Nicolai Ghiaurov, Vladimir Atlantov, Yuri Maruzin, Anatoly Kocherga, Paata Burchuladze, Ludmila Semtschuk, Brigitte Poschner-Klebel, Heinz Zednik. With English subtitles. 173 minutes. <https://www.youtube.com/watch?v=X7JUbJWSKrY&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=18&t=1273s>

Gaetano Donizetti, *Rita*, *Deux homes et une femme*, libretto by Gustave Vaez, 1841. Premiered posthumously in 1860. *E lindo e civettin*, Maria Valdes sings with the NCCO conducted by Nadja Salerno-Sonnenberg. 6 minutes. <https://www.youtube.com/watch?v=Snjum71YFnI>

Giacomo Puccini, *Suor Angelica*, the second opera of *Il trittico*, 1918. Soprano Asmik Grigorina in the final scene of the opera, recorded in June 2010, staging by Viesturs Kairss, conducted by Modestas Pitrenas. 6 minutes. <https://www.youtube.com/watch?v=mAUHUpCe8cs>

## CONCERT NO. 105

Kurt Weill (music), Bertolt Brecht (libretto), Aufstieg und Fall der Stadt Mahagonny, Rise and Fall of the City of Mahagonny, 1930. Festival d'Aix-en-Provence, Grand Theatre de Provence, musical direction – Esa-Pekka Salonen, staging – Ivo van Hove, with Karita Mattila, Alan Oke, Sir Willard White, Annette Dasch, Nikolai Schukoff, Philharmonia Orchestra, chorus – Ensemble Pygmalion, with French subtitles. 142 minutes. <https://www.youtube.com/watch?v=VyjVRLQXsfM>

Richard Wagner (music and text), Das Rheingold, the first of the four music dramas that constitute Der Ring des Nibelungen, 1869. Einzug der Gotter in Walhall, a 2008 production conducted by Zubin Metha. 9 minutes. <https://www.youtube.com/watch?v=BryfDhCjD9o>

Richard Wagner (music and text), Die Walkure, The Valkyrie, the second of the four music dramas that constitute Der Ring des Nibelungen, 1870. Ride of the Valkyries. Metropolitan Orchestra conducted by James Levine, with Jonas Kaufmann, Deborah Voigt, Eva-Maria Westbroek. 6 minutes. <https://www.youtube.com/watch?v=xERwBiu4wfQ>

Richard Wagner (music and text), Siegfried, the third of the four music dramas that constitute Der Ring des Nibelungen, 1876. Excerpt from the second act, with Manfred Jung, Fritz Hubner, Norma Sharp, Heinz Zednik, Hermann Becht, a 1981 production of the Bayreuth Festival, orchestra conducted by Pierre Boulez, director – Patrice Chereau. 14 minutes. <https://www.youtube.com/watch?v=no6Jt-xQTfE>

Richard Wagner (music and text), Gotterdammerung, Twilight of the Gods, the last of Der Ring des Nibelungen, premiered at the Bayreuth Festspielhaus on 17/8/1876, as part of the first complete performance of the Ring. Finale, with Deborah Voigt, Metropolitan Opera Orchestra, conducted by Fabio Luisi. 10 minutes. <https://www.youtube.com/watch?v=pLj2yKrJRdc>

## CONCERT NO. 106

Richard Strauss, Elektra, libretto by Hugo von Hofmannstahl, which he adapted from his 1903 drama Elektra, 1909. Wiener Philharmoniker conducted by Karl Bohm, staged and directed by Gotz Friedrich, with Leonie Rysanek, Astrid Varnay, Catarina Ligendza, Dietrich Fischer-Dieskau, Hans Beirer. With English subtitles. 116 minutes. <https://www.youtube.com/watch?v=jq1qfG0r4LE&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=20&t=594s>

Giacomo Meyerbeer, Les Huguenots, libretto by Eugene Scribe and Emile Deschamps, 1836. Act 2, finale, with Joan Sutherland. 9 minutes. <https://www.youtube.com/watch?v=j6D4Inc031Y>

Gustave Charpentier, Louise, the composer penned the French libretto with contributions from Saint-Pol-Roux, a symbolist poet and inspiration of the surrealists. Premiere on 2/2/1900 at the Opera-Comique, Paris. Depuis le jour sung by Renee Fleming, in Metropolitan, 27/4/1996. 6 minutes. <https://www.youtube.com/watch?v=jMZj-o80ATk>

Italo Montemezzi, L'amore dei tre re, The love of the three kings, libretto by playwright Sem Benelli who based it on his play of the same title. Opening scene, with Piotr Buszewski, Andre Courville, at the Kimmel Center in Philadelphia. 8 minutes. <https://www.youtube.com/watch?v=tv6o2ygSCs>

Sergei Prokofiev, The love for three oranges, its libretto was based on the Italian play L'amore delle tre melarance by Carlo Gozzi, 1921. Aix-en-Provence Festival 2004, Mahler Chamber Orchestra conducted by Tugan Sokhiev, EuropaChor Akademie Mainz, with Andrei Iliouchnikov, Sophie Tellier. 3 minutes. [https://www.youtube.com/watch?v=\\_Cn2XIeLrTI](https://www.youtube.com/watch?v=_Cn2XIeLrTI)

Friedrich von Flotow, Martha, oder Der Markt zu Richmond, Martha, or The market at Richmond, libretto by Friedrich Wilhelm Riese, based on a story by Jules-Henri Vernoy de Saint-Georges, 1847. M'appari, with Luciano Pavarotti, at a 1988 Lincoln Center, New York, recital, with James Levine. 3 minutes. <https://www.youtube.com/watch?v=yfQWjLVB4V8>

Arrigo Boito (composer-librettist), Mefistofele, 1868. Son lo spirit, with Samuel Ramey. 4 minutes. [https://www.youtube.com/watch?v=-PZS\\_L6mH1M](https://www.youtube.com/watch?v=-PZS_L6mH1M)

Richard Wagner, Parsifal, libretto by the composer loosely based on the epic poem Parzival of the Minnesanger Wolfram von Eschenbach, it was Wagner's last major work, 1882. Scene, Staatskapelle Berlin conducted by Daniel Barenboim, staging by Harry Kupfer, 1992, chor der Deutschen Staatsoper, director Ernst Stoy, with Paul Elming, Falk Struckmann, John Tomlinson, Waltraud Meier, Gunter von Kannen, Carola Hohn, Efrat Ben-Nun. 3 minutes. <https://www.youtube.com/watch?v=gh4eTW9DNcg>

Vincenzo Bellini, I puritani, The Puritans, libretto by Count Carlo Pepoli, 1835. Vien, diletto, e in ciel la luna! From Act 2, The Metropolitan Opera, 2007, Orchestra conducted by Patrick Summers, with Anna Netrebko, Eric Cutler, Franco Vassallo, John Relyea. 6 minutes. <https://www.youtube.com/watch?v=3ZRdOvJ0Wjg>

Ermanno Wolf-Ferrari, *Il segreto di Susanna*, *Susanna's Secret*, libretto by Enrico Golisciani, 1909. Isabel Rey singing an aria from the opera at the Teatro Cervanted, Malaga, March 2011. 7 minutes. <https://www.youtube.com/watch?v=IV6oxGdJuVs>

Jules Massenet, *Thais*, libretto by Louis Gallet, based on the novel *Thais* by Anatole France, 1894. 1. Air du miroir, Renee Fleming. French captions. 4 minutes. <https://www.youtube.com/watch?v=hTDeuWc8Iww> 2. Duet Thais and Atanaelya, with Vasilisa Berzhanskaya and Alexander Mininoshvili. 5 minutes. <https://www.youtube.com/watch?v=Qpq5bLJLyQo> 3. Meditation, with Maxim Vengerov, violin, Luciano di Martino conducting Radio Symphony Orchestra, 2006. 6 minutes. <https://www.youtube.com/watch?v=luL1T1WQC2k>

Gaetano Donizetti, *Anna Bolena*, libretto by Felice Romani, after Ippolito Pindemonte's *Enrico VIII ossia Anna Bolena* and Alessandro Pepoli's *Anna Bolena*, recounting the life of Anne Boleyn, the second wife of England's King Henry VIII, 1830. *Al dolce guidami castel nation* with Montserrat Caballe, Symphonique de Barcelona, conducted by Carlo Felice Cillario, 1965. 3 minutes. [https://www.youtube.com/watch?v=OXow02ZJg\\_8](https://www.youtube.com/watch?v=OXow02ZJg_8)

## CONCERT NO. 107

Nikolai Rimsky-Korsakov, *The Tsar's Bride*, libretto by Ilia Tyumenev, based on the drama of the same name by Lev Mey, 1899. Moscow Academic Opera and Ballet Theatre, 2007, conductor Vladimir Fedoseyev, State Academic Big Symphonic Orchestra named after Tchaikovsky, Vladimir Minin, artistic director and main conductor of the Moscow State Chamber Choir, with Irina Dubrovskaya, Olga Borodina, Vladimir Stoyanov, Dmitri Popov. With English subtitles. 141 minutes.  
<https://www.youtube.com/watch?v=adr4JEa8AzY&t=2238s>

Richard Wagner (music and libretto), *Der fliegende Hollander*, *The Flying Dutchman*, 1843. 1. Sailor's Chorus – Steurmann lass die Wacht!, Chor der Wiener Staatsoper, chorus mater – Walter Hagen-Groll, Berliner Philharmoniker conducted by Herbert von Karajan. 11 minutes. <https://www.youtube.com/watch?v=wE1NyYT31Tw> 2. Senta's Ballade (Johohoe! Johohoe!) with Elisabeth Teige, Bergen National Opera, Norwegian subtitles. 7 minutes. <https://www.youtube.com/watch?v=YJdhII7L8gM> 3. Senta's Ballade with Birgit Nilsson, conductor Leopold Ludwig. 8 minutes. <https://www.youtube.com/watch?v=AX1kHnZ9wmM>

Charles Gounod, *Faust*, opera, libretto by Jules Barbier and Michel Carre, from Carre's play *Faust et Marguerite*, loosely based on Goethe's *Faust Part I*, 1859. Final trio, with Dante del Papa, Alberto de Bassini, Rosalia Chalia, in a cylinder recording made in New York at Bettini's studio in 1897. 2 minutes. <https://www.youtube.com/watch?v=7EBhWr59KiU>

Charles Gounod, *Faust*, libretto by Michel Carre & Jules Barbier, 1859. Mephistopheles act II aria « le veau d'or », with Erwin Schrott, the Royal Opera. 2 minutes. <https://www.youtube.com/watch?v=pzCxoMbmZfA>

Modest Mussorgsky (music and libretto), *Boris Godunov*, based on the 1825 drama *Boris Godunov* by Aleksandr Pushkin, 1874. Coronation scene, The Royal Opera, with Bryn Terfel as the tormented Tsar Boris in Richard Jones's production, with English subtitles. 5 minutes. <https://www.youtube.com/watch?v=2RGzcPflcks>

Daniel Auber, *Fra Diavolo*, libretto by Eugene Scribe, 1830. Aria *Du village voisin*, with Angela Denning, Sydney Symphony Orchestra, conducted by Richard Bonyngé. 7 minutes. <https://www.youtube.com/watch?v=eKAZXPAIDVc>

## CONCERT NO. 108

Jules Massenet, *Le Cid*, libretto by Louis Gallet, Edouard Blau, Adolphe d'Ennery, based on the 1636 play of the same name by Pierre Corneille, 1885. Staged by Charles Roubaud, orchestra and chorus of the Opera de Marseille, conducted by Jacques Lacombe, with Roberto Alagna and Beatrice Uria-Monzon. With French subtitles, 131 minutes.  
<https://www.youtube.com/watch?v=c3FFCb55qbo>

Fromental Halevy, *La Juive*, libretto by Eugene Scribe, 1835. Aria Rachel, quand du Seigneur with Neil Shicoff, Wiener Staatsoper, 2003. 9 minutes.  
<https://www.youtube.com/watch?v=nrr0WJnL-GQ>

Hector Berlioz, *Benvenuto Cellini*, libretto by Leon de Wailly and Henri Auguste Barbier, 1838. 1. Teresa, Pretty Yende, Opera Bastille, 2018. 3 minutes.  
<https://www.youtube.com/watch?v=aV4j5Txa0ec> 2. Seul pour lutter, Sur les monts les plus sauvages, with Nicolai Gedda. 6 minutes. <https://www.youtube.com/watch?v=3zsnP7O7t7Q>

Giuseppe Verdi, *Luisa Miller*, libretto by Salvatore Cammarano, based on the play *Kabale und Liebe*, *Intrigue and Love*, by Friedrich von Schiller. *Quando le sere al placido*, with Luciano Pavarotti, Philharmonia Orchestra conducted by Leone Magiera. 5 minutes.  
<https://www.youtube.com/watch?v=xBV0oKloSuo>

Otto Nicolai, *The Merry Wives of Windsor*, *Die lustigen Weiber von Windsor*, libretto by Salomon Hermann Mosenthal, based on the play *The Merry Wives of Windsor* by William Shakespeare, 1849. *Nun eilt herbei, O susser Mond*, with Renate Holm. 10 minutes.  
<https://www.youtube.com/watch?v=7Ujoxz44irI>

Antonin Dvorak, *Rusalka*, libretto by Jaroslav Kvapil, based on the fairy tales of Karel Jaromir Erben and Bozena Nemcova, 1901. *Moon Song*, with Frederica von Stade, conductor Seiji Ozawa. 7 minutes. <https://www.youtube.com/watch?v=UwVYFpY3VL4>

John Barnett, *The Mountain Sylph*, libretto by Thomas James Thackeray, after *Trilby*, ou le lutin d'Argail by Charles Nodier, 1934. *Overture*, Victorian Opera Orchestra, conducted by Richard Bonyngé. 7 minutes. <https://www.youtube.com/watch?v=rz43Z5ip65I>

Michael William Balfe, *The Bohemian Girl*, libretto by Alfred Bunn, based on a Miguel de Cervantes' tale *La Gitanilla*, premiered in 1843. *Singing in Corona times, The heart bow'd down by weight of woe*, with Stefan Tanzer, baritone. 3 minutes.  
[https://www.youtube.com/watch?v=NE9sJ9tx2\\_M](https://www.youtube.com/watch?v=NE9sJ9tx2_M)

William Vincent Wallace, *Maritana*, libretto by Edward Fitzball, based on the 1844 play *Don Cesar de Bazan* by Adolphe d'Ennery and Philippe Francois Pinel, premiered in 1845. *Act I Romance*, with Majella Cullagh, Lynda Lee, Paul Charles Clarke, Ian Caddy, Damien Smith, Quentin Hayes, RTE Philharmonic Choir and RTE Concert Orchestra conducted by Proinnsias O Duinn. 4 minutes. [https://www.youtube.com/watch?v=fnQPq\\_xMyfk](https://www.youtube.com/watch?v=fnQPq_xMyfk)

## CONCERT NO. 109

Giacomo Puccini, *Madama Butterfly*, libretto by Luigi Illica and Giuseppe Giacosa, based on the short story *Madame Butterfly* 1898 by John Luther Long, the novel *Madame Chrysantheme* 1887 by Pierre Loti, the play *Madame Butterfly: A Tragedy of Japan* 1900 by David Belasco. The opera premiered in 1904 at La Scala in Milan. A 1995 movie directed by Frederic Mitterand, musical direction – James Coulon, Orchestre de Paris, Choeurs de Radio France, with Ying Huang, Richard Troxell, Ning Liang, Richard Cowan. With English subtitles. 134 minutes. <https://www.youtube.com/watch?v=3stgof-xyN0>

Chinese Opera, *The Butterfly Lovers*, a Chinese legend of a tragic love story of a pair of lovers Liang Shanbo (in this performance – Jihai Sun) and Zhu Yingtai (Sue Yen). The story was selected as one of China's Four Great Folktales by the Folklore Movement in the 1920s. English subtitles. 32 minutes. <https://www.youtube.com/watch?v=Plzcn2MbAfM&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=79>

Ambroise Thomas, *Hamlet*, libretto by Michel Carre and Jules Barbier, French adaptation by Alexandre Dumas pere and Paul Merice of William Shakespeare's play *Hamlet*, 1868. Ophelia's Mad Scene, Sabine Devieilhe, soprano, Orchestre des Champs-Elysees, Louis Langree conductor, Opera Comique, 2018, with French subtitles. 18 minutes. <https://www.youtube.com/watch?v=8Iyw2ESUt3M>

## CONCERT NO. 110

Giuseppe Verdi, *Macbeth*, libretto by Francesco Maria Piave and additions by Andrea Maffei, based on William Shakespeare's play *Macbeth*, the first Shakespeare play that Verdi adapted to the operatic stage. Premiered in 1847. In 1865 *Macbeth* premiered in Paris in a revised and expanded French version. Chorus and Orchestra of the Opernhaus Zurich, conducted by Franz Welsch Most, directed for the stage by David Ploutney, with Thomas Hampson, Paoletta Marrocu, Roberto Scandiuzzi, Luis Lima. With English subtitles. 139 minutes.  
<https://www.youtube.com/watch?v=MI8V78mPsMA&t=1595s>

Ralph Vaughan Williams, *Riders to the Sea*, the composer made only a small number of changes to the text of the play *Riders to the Sea* by John Millington Synge, 1937. The Radio Telefis Eireann: Chamber Choir, chorus master Colin Mawby, Concert Orchestra, conducted by Bryden Thomson, with Sarah Walker, Yvonne Brennan, Kathleen Tynan, Hugh Mackey, Mary Sheridan de Bruin. French subtitles. 44 minutes.  
<https://www.youtube.com/watch?v=aPmEsQ0R1ik>

Vincenzo Bellini, *Beatrice di Tenda*, libretto by Felice Romani, after the play by the same name by Carlos Tedaldi Fores, 1833. *It e' entrambi, e poi* from Act 2 scene 5, with Doina Palade, Salvatore Fisichella, Luigi de Corato. 2 minutes.  
<https://www.youtube.com/watch?v=hjhlFneveYY>

## CONCERT NO. 111

Dame Ethel Smyth, *The Wreckers*, libretto by Henry Brewster, 1906 in Germany and was mounted in the composer's homeland in 1909. Bard SummerScape, 2015, Bard Festival production directed by Thaddeus Strassberger, with the American Symphony Orchestra conducted by Leon Botstein, Bard Festival Chorale – James Bagwell chorus master, with English subtitles. 133 minutes. <https://www.youtube.com/watch?v=3mIyT62cBA4>

Giacomo Puccini, *Il Tabarro*, *The Cloak*, libretto by Giuseppe Adami, based on Didier Gold's play *La Houppelande*. It is the first of the trio of operas known as *Il Trittico*, premiere on December 14, 1918 at the Metropolitan Opera in New York City. This production was done in 1966 for the BBC television series *Great Characters in Opera*, and was recently digitized and restaured. With Tito Gobbi, Charles Craig, John Lanigan, Eric Garrett, Marie Collier, Elisabeth Bainbridge, Nicholas Curtis, Joanne Brown. Bowles Bevan Singers, the New Symphony Orchestra, conducted by Edward Downes. With English subtitles. 43 minutes. [https://www.youtube.com/watch?v=ldq1AvNhhE8&list=RDldq1AvNhhE8&start\\_radio=1](https://www.youtube.com/watch?v=ldq1AvNhhE8&list=RDldq1AvNhhE8&start_radio=1)

Julius Benedict, *The Lily of Killarney*, libretto by John Oxenford and Dion Boucicault, based on Boucicault's own play *The Colleen Bawn*, 1862. Act 1, Duet, The moon hath raised her lamp above, with Uel Deane, Eric Hinds, Veronica Dunne, orchestra conducted by Haveolck Nelson. 4 minutes. <https://www.youtube.com/watch?v=9G2KQPARKaA>

Isidore de Lara, *Messaline*, libretto by Paul Armand Silvestre and Eugene Morand, 1899. O nuit d'amour, sung by Arthur Endreze. 2 minutes. <https://www.youtube.com/watch?v=m3AUeMtKsGA>

## CONCERT NO. 112

Giuseppe Verdi, *Un ballo in maschera*, A masked ball, libretto by Antonio Somma based on Eugene Scribe's libretto for Daniel Auber's 1833 opera *Gustave III, ou le bal masque*, premiered at the Teatro Apollo in Rome on 17 February 1859. A 1990 Salzburg Festival performance, with Wiener Staatsoperchor, Wiener Philharmoniker orchestra conducted by Georg Solti, with Placido Domingo, Leo Nucci, Josephine Barstow, Florence Quivar, Sumi Jo. With Spanish subtitles. 137 minutes.  
<https://www.youtube.com/watch?v=bjPSIFcuVNE&t=5324s>

Frederick Delius, *Koanga*, libretto by Charles Francis Keary, inspired by *The Grandissimes: A story of Creole life* by George Washington Cable, 1880, and by Delius's own experience as a young man, 1904. The *Lydians* (Trinidad and Tobago) performance, with Orlando Mc Intosh, Glenis Yearwood, The *Lydians* Orchestra conducted by Pat Bishop. 7 minutes.  
<https://www.youtube.com/watch?v=mNERLZg2CbQ>

Frederick Delius, *A Village Romeo and Juliet*, libretto by Frederick and Jelka Delius, based on the short story *Romeo und Julia auf dem Dorfe* by the Swiss author Gottfried Keller, 1907. Sali as a child, from the Petr Weigl film, ORF Symphonieorchester Wienn, conducted by Charles Mackerra, with Jan Kalous, Dana Moravkova, Michel Dlouhy, Thomas Hampson, Katerina Svobodova. 4 minutes. [https://www.youtube.com/watch?v=6ga2py\\_y6wY](https://www.youtube.com/watch?v=6ga2py_y6wY)

Frederick Delius, *Fennimore and Gerda*, libretto by the composer, based on the novel *Niels Lyhne* by the Danish writer Jens Peter Jacobsen, 1919. *Intermezzo*, with the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 5 minutes.  
<https://www.youtube.com/watch?v=NlpuVrpL2rI>

Ralph Vaughan Williams, *Hugh the Drover*, libretto by Harold Child, 1924. Scene, Hampstead Garden Opera with the Dionysus Ensemble. 4 minutes.  
<https://www.youtube.com/watch?v=z02p7Ld6XGw>

Ralph Vaughan Williams, *Sir John in Love*, libretto by the composer based on Shakespeare's *The Merry Wives of Windsor*, 1929. Act III, *Alas my love, you do me wrong* with Marion Lowe, Philharmonia Orchestra, conducted by Stanford Robinson, Sadler's Wells Opera Chorus. 5 minutes. <https://www.youtube.com/watch?v=pGP4wUaZl6A>

Ralph Vaughan Williams, *The Poisoned Kiss*, libretto by Evelyn Sharp, 1936. Overture, performed by the Northern Sinfonia conducted by Richard Hickox. 7 minutes.  
<https://www.youtube.com/watch?v=o7LQoxZ9dJA>

Arthur Sullivan, *Ivanhoe*, libretto by Julian Sturgis, based on the 1819 novel by Sir Walter Scott, 1891. Act 2, Scene 1, The Edinburgh Gilbert and Sullivan Society, with Roddy Somerville, Roland York, Darren Coutts, in the 1999 performance, with live captions. 11 minutes. <https://www.youtube.com/watch?v=juBRRDeTaHA>

Rutland Boughton, *The Immortal Hour*, composed adapted his own libretto from the play of the same name by Fiona MacLeod, 1914. *The Faery Song*, sings Webster Booth, with a spoken introduction by a six years old boy during the Booth's concert tour of New Zealand in 1948. 3 minutes. <https://www.youtube.com/watch?v=if-EZpO-e9s>

## CONCERT NO. 113

Giuseppe Verdi, Don Carlos, libretto by Joseph Mery and Camille du Locle, based on the 1787 play Don Carlos, Infant von Spanien by Friedrich Schiller, and additional incidents from Eugene Comon's 1846 play Philippe II, Roi d'Espagne. In Italian translation the opera is called Don Carlo. Premiered at the Theatre Imperial de l'Opera, Paris Opera at the Salle Le Peletier, on 11 March 1867. A 1992 La Scala performance, Orchestra e coro del Teatro alla Scala, conducted by Riccardo Muti, chorus master – Roberto Gabbiani, staged by Franco Zeffirelli, with Samuel Ramey, Luciano Pavarotti, Paolo Coni, Alexander Anisimov, Daniela Dessi, Luciana d'Intino. No subtitles. 182 minutes.  
<https://www.youtube.com/watch?v=rxfiFa7jLmg&t=2156s>

Alternatively, Orchestre National Bordeaux Aquitaine, 1991, staged, sets and costumes by Daniel Ogier, orchestra conducted by Alain Lombard, with Paata Burchuladze, Giuseppe Giacomini, Giorgio Zancanaro, Erich Knodt, Alessandra Marc, Giovana Casolla. With French subtitles, 182 minutes. <https://www.youtube.com/watch?v=0ICttkw6Xr0>

Alternatively, Theatre Antique d'Orange, 1984, Orchestre National de France conducted by Thomas Fulton, director Jean-Claude Auvray, chorus master Jacques Jouineau, with Montserrat Caballe, Grace Bumbry, Jaume Aragall, Renato Bruson, Simon Estes, Ewa Godlewska, Luigi Roni, with English subtitles. 189 minutes.  
[https://www.youtube.com/watch?v=cXa45Xx\\_H9Q](https://www.youtube.com/watch?v=cXa45Xx_H9Q)

## CONCERT NO. 114

Manuel de Falla, *La vida breve*, *The Brief Life*, libretto by Carlos Fernandez-Shaw, 1913. XVII Festival de Opera do Theatro Da Paz, Belem, Brazil, 2018. Orquestra Sinfonica do Theatro da Paz, Coro Lirico do Festival de Opera do Theatro da Paz, musical direction Miguel Campos Neto, with Lanna Bastos, Suzy Quintella, Antonio Wilson, Andrey Mira, Juliane Lins. With Portuguese subtitles. 70 minutes.  
<https://www.youtube.com/watch?v=yTAgYZAsfTc>

Enrique Granados, *Goyescas*, libretto by Fernando Periquet y Zuaznabar, premiered at the Metropolitan Opera in New York City, 1916. *La Maja y el Ruisenor*, Monserrat Caballe. 7 minutes.  
<https://www.youtube.com/watch?v=HSu2XdM-iTc>

Isaac Albeniz (composed between 1897 and 1902 but premiered only in 2003), *Merlin*, libretto by Francis Money-Coutts, based on *Le Morte d'Arthur* by Thomas Mallory. Teatro Real de Madrid, stage director John Dew, music director Jose de Eusebio, with David Wilson-Johnson, Stuart Skelton, Eva Marton, Carol Vaness, Chorus and Orchestra of the Teatro Real/ Madrid Symphony Orchestra and Chorus, with Dutch subtitles. 14 minutes.  
<https://www.youtube.com/watch?v=0rbpSMD5XC8>

Jules Massenet, *Cendrillon*, *Cinderella*, libretto by Henri Cain, based on Perrault's 1698 version of the *Cinderella* fairy tale, 1899. Excerpt, Prince Charming's ball, with Joyce DiDonato, Alice Coote, Kathleen Kim, Stephanie Blythe. Bertrand de Billy conducts Laurent Pelly's 2018 MET Metropolitan Opera New York production. 4 minutes.  
<https://www.youtube.com/watch?v=RgT07qTmPIE>

Francesco Cilea, *L'Arlesiana*, libretto by Leopoldo Marengo, based on the play *L'Arlesienne* 1872 by Alphonse Daudet, inspired by his short story from *Lettres de mon Moulin*, 1897. *Lamento di Federico: E la solita storia del pastore*, with Luciano Pavarotti, Royal Albert Hall, 1982. 5 minutes.  
<https://www.youtube.com/watch?v=SOQ--4kTNf0>

Francesco Cilea, *Adriana Lecouvreur*, libretto by Arturo Colautti, based on the 1849 play *Adrienne Lecouvreur* by Eugene Scribe and Ernest Legouve, 1902. *Io son l'umile Ancella*, performed by Ermonela Jaho and the Monte Carlo Philharmonic conducted by Luciano Acocella. 3 minutes.  
[https://www.youtube.com/watch?v=S\\_d-swdRYEM](https://www.youtube.com/watch?v=S_d-swdRYEM)

Paul Dukas, *Ariane et Barbe-bleue*, *Ariadne and Bluebeard*, libretto adapted from the symbolist play of the same name by Maurice Maeterlinck, loosely based on the tale *La Barbe bleue* by Charles Perrault, 1907. Orchestra and Chorus of the Gran Teatre del Liceu, conducted by Stephane Deneve, director – Claus Guth, 2011, with Jose van Dam, Jeanne-Michele Charbonnet, Patricia Bardon, Gemma Coma, Beatriz Jimenez, Elena Copons. 3 minutes.  
[https://www.youtube.com/watch?v=\\_5gMWmndlc](https://www.youtube.com/watch?v=_5gMWmndlc)

Richard Strauss (music and libretto), *Intermezzo*, 1924. *Traumerei am Kamin*, *Dreaming by the Fireside*, from *Intermezzo*, Berliner Philharmoniker conducted by Christian Thielemann, 2016. 3 minutes.  
<https://www.youtube.com/watch?v=17jaxUIzQvc>

Maurice Ravel, *L'enfant et les sortilèges*, *The child and the spells*, libretto by Colette, 1925. Excerpt, the Nederlands Dans Theater with Orchestre National de Paris conducted by Lorin Maazel. 10 minutes. <https://www.youtube.com/watch?v=MFViB9vrB1E>

Ferruccio Busoni (music and libretto), *Doktor Faust*, based on the myth of Faust. Busoni's pupil Philipp Jarnach finished the opera after the composer's death and it premiered in 1925. Excerpt with Thomas Hampson, Orchester der Oper Zurich conducted by Philippe Jordan. 5 minutes. <https://www.youtube.com/watch?v=BGpRLAkj8zs>

Igor Stravinsky, *Oedipus Rex*, libretto in French by Jean Cocteau, based on Sophocles's tragedy, translated by Abbe Jean Danielou into Latin, 1927. Matsumoto Japan, Saito Kinen Festival, 1992, Saito Kinen Festival Orchestra conducted by Seiji Ozawa, chorus – Shinyu-Kai Chorus, Tokyo Opera Chorus, stage director – Julie Taymor, with Philip Langridge, Jessye Norman, Min Tanaka, Bryn Terfel. With Spanish subtitles. 54 minutes in total. First part of the opera. 15 minutes. <https://www.youtube.com/watch?v=ITktBwimAtU> Second part of the opera. 15 minutes. <https://www.youtube.com/watch?v=hdHG4grR3F4> Third part of the opera. 15 minutes. <https://www.youtube.com/watch?v=YVDYkqbbM6I> Last part of the opera. 9 minutes. [https://www.youtube.com/watch?v=yjR\\_6EBLeCU&t=9s](https://www.youtube.com/watch?v=yjR_6EBLeCU&t=9s) The same production, Jessye Norman sings the part of "Jocasta Nonn' erubescite, reges frum" act 2. 7 minutes. <https://www.youtube.com/watch?v=eRSLiFinJFw>

## CONCERT NO. 115

Tomas Breton, La Dolores, the libretto was arranged by composer from La Dolores 1892 drama by Josep Feliu i Codina, 1895. Teatro Real Madrid, Coro y Orquesta titular del Teatro Real/Sinofonica de Madrid, director musical – Antoni Ros-Marba, director del coro – Antonio Fauro, director de escena – Jose Carlos Plaza, with Elisabete Matos, Celia Diaz, Alfredo Portilla, Dario Schmunck, Angel Odena, Stefano Palatchi. With Spanish subtitles. 156 minutes. <https://www.youtube.com/watch?v=KMoaIm5HAeA>

Georges Bizet, La jolie fille de Perth, libretto by Jules-Henri Vernoy de Saint-Georges and Jules Adenis, after the 1828 novel The Fair Maid of Perth by Sir Walter Scott, 1867. L'air de Ralph, Quand la flemme de l'amour, with Ivan Thirion baryton-basse, Marie Boulenger piano. 4 minutes. <https://www.youtube.com/watch?v=tZH6P6AiG-E>

Giacomo Puccini, La fanciulla del West, The Girl of the West, libretto by Guelfo Civinini and Carlo Zangarini, based on the 1905 play The Girl of the Golden West by David Belasco, premiere at the Metropolitan Opera, New York City, in 1910. Card scene, sung by Barbara Daniels and Sherrill Milnes, with English subtitles. 13 minutes. <https://www.youtube.com/watch?v=tyh68QyM0kg>

Ruperto Chapi, Margarita la tornera, libretto by Carlos Fernandez Shaw, based on a dramatic poem by Jose Zorilla, 1909. Duo de Don Juan y Margarita Oh, Me abandonas!, with Placido Domingo and Elisabete Matos, Orquesta sinfonica de Madrid, 1999, conducted by Luis Antonio Garcia Navarro. 4 minutes. <https://www.youtube.com/watch?v=CS3ayTffjRk>

Isaac Albeniz, Pepita Jimenez, libretto by Francis Money-Coutts, based on the novel of the same name by Juan Valera, 1896. Sweet friend... no earthly union, the finale of the opera, sung by Placido Domingo and Carol Vaness. 5 minutes. <https://www.youtube.com/watch?v=gAmDTGQOkFo>

## CONCERT NO. 116

Paul Hindemith (music and libretto), *Mathis der Maler*, Matthias the Painter, 1938. El Gran Teatre del Liceu de Barcelona, Deutsche Oper Berlin with the collaboration of Gran Teatre del Liceu, orchestra and chorus of Gran Teatre del Liceu, 1994, staged by Gotz Friedrich, musical direction by Uwe Mund, chorus master Andres Maspero, with Jan Blinkof, Albert Dohmen, Wolfgang Rauch, Rudolph Schasching, Karan Armstrong. With English subtitles. 142 minutes. <https://www.youtube.com/watch?v=7JSPDikVBFc&list=PL7cCA7f-KRxOylvxmiImMAc-3F9dZQ2n8&index=55&t=1797s>

Richard Strauss, *Salome*, libretto is Hedwig Lachmann's German translation of the 1891 French play *Salome* by Oscar Wilde, edited by the composer, 1905. 1. Final Scene, with Birgit Nilsson at the Rudolph Bing Gala, Metropolitan Opera in New York, 1972. 15 minutes. <https://www.youtube.com/watch?v=-RIu7NbQ3w4> 2. Deine Mund begehre ich, Jochanaan, with Teresa Stratas and Bernd Weikl, in the opera film directed by Gotz Friedrich, Karl Bohm conducts the Wiener Philharmoniker, with English subtitles. 11 minutes. <https://www.youtube.com/watch?v=nwKJiRJsRs8&t=148s> 3. Ah! Du wolltest mich nicht deinen Mund Kussen lassen, with Maria Ewing, with English subtitles. 8 minutes. [https://www.youtube.com/watch?v=Ge\\_nJptSnOs](https://www.youtube.com/watch?v=Ge_nJptSnOs) 4. Dance of the Seven Veils, with Malin Bystrom choreographed by Wim Vandekeybus, Dutch National Opera and Ballet, Royal Concertgebouw Orchestra, conducted by Daniele Gatti. 5 minutes. <https://www.youtube.com/watch?v=6oVaIuMI0II>

## CONCERT NO. 117

Claude Debussy, *Pelleas et Melisande*, libretto adapted from Mauric Maeterlink's play, 1902. Chorus and orchestra of the Welsh National Opera, conducted by Pierre Boulez, staged by Peter Stein, with Neill Archer, Alison Hagle, Donald Maxwell, Kenneth Cox, Penelope Walker, Samuel Burkey, Peter Massochi, with English subtitles. 158 minutes. Part 1 – 132 minutes. <https://www.youtube.com/watch?v=3xt0hu6K4dU&t=2598s> Part 2 – 26 minutes. <https://www.youtube.com/watch?v=4GYpdlMaKmM&t=1060s>

Giuseppe Verdi, *Jerusalem*, libretto by Temistocle Solera, Alphonse Royer and Gustave Vaez, 1847. Act I, aria *Ave Maria* with Elaine Alvarez, Opera Royal de Wallonie, 2017, conducted by Speranza Scappucci. 4 minutes. <https://www.youtube.com/watch?v=TB5bKLCK3pM>

Giacomo Puccini, *La Rondine*, libretto by Giuseppe Adami, based on a libretto by Alfred Maria Willner and Heinz Reichert, 1917. *Chi il bel sogno di Doretta*, with Kiri Te Kanawa, New Zealand Wellington outdoors Concert in 1990, New Zealand Symphony Orchestra, conducted by John Hopkins. 2 minutes. <https://www.youtube.com/watch?v=jiUoWCnGZTU>

Gaetano Donizetti, *Maria Stuarda*, *Mary Stuart*, libretto by Giuseppe Bardari, based on Friedrich Schiller's 1800 play *Maria Stuart*, 1835. *Maria's prayer from Act II Deh! Tu di un'umile preghiera*, with Joyce DiDonato, the Metropolitan Opera, production David McVicar, conductor Maurizio Benini. 2 m. [https://www.youtube.com/watch?v=vU-aN\\_hzjBE](https://www.youtube.com/watch?v=vU-aN_hzjBE)

Gaetano Donizetti, *Roberto Devereux*, libretto by Salvatore Cammarano, after Francois Ancelot's tragedy *Elisabeth d'Angleterre*, 1829, and *Histoire secrete des amours d'Elisabeth et du comte d'Essex*, 1787, by Jacques Lescene des Maisons, premiered in 1837. Beverly Sills sings the final scene of the opera, the 1975 WolfTrap Festival, with John Alexander, Susanne Marsee, Richard Fredericks. Conductor is Julius Rudel, production directed by Tito Capobianco. 7 minutes. <https://www.youtube.com/watch?v=KnmivlmQA2Y>

Vincenzo Bellini, *La Sonnambula*, *The Sleepwalker*, libretto by Felice Romani, based on a scenario for a ballet-pantomime by Eugene Scribe, the opera premiered in 1831. *Ah! Non credea mirarti*, *Amina's mad scene from Act II*, Metropolitan Opera, with Natalie Dessay, production Mary Zimmerman, conductor Evelino Pidio, 2009. 5 minutes. <https://www.youtube.com/watch?v=pouHB3wImTc>

Gaetano Donizetti, *Lucrezia Borgia*, libretto by Felice Romani, after the play *Lucrezia Borgia* by Victor Hugo, opera premiered in 1833. *Renee Fleming reveals poignant vulnerability when she comes face to face with her long-lost son*, San Francisco Opera, orchestra conducted by Ricardo Frizza, with Michel Fabiano, Elisabeth de Shong. 3 minutes. <https://www.youtube.com/watch?v=XKKhahYCbNv4>

Giuseppe Verdi, *Giovanna d'Arco*, libretto by Temistocle Solera, 1845. *Scenes*, with Jessica Pratt, Jean-Francois Borrás, Julian Kim, Roberto Cervellera, Emanuele Cordaro, Orchestra Internazionale d'Italia, Coro del Teatro Petruzzelli di Bari, conductor – Ricardo Frizza, director – Fabio Ceresa. 4 minutes. <https://www.youtube.com/watch?v=oWvyzGlrHVE>

## CONCERT NO. 118

Giuseppe Verdi, *Il Trovatore*, libretto largely written by Salvatore Cammarano, based on the play *El Trovador*, 1836, by Antonio Garcia Gutierrez, 1853. Salzburg Festival 2014, orchestra conducted by Daniele Gatti, directed by Alvis Hermanis, with Francesco Meli, Anna Netrebko, Placido Domingo, Marie-Nicole Lemieux, Riccardo Zanellato, Diana Haller. Wiener Philharmoniker, Konzertvereinigung Wiener Staatsopernchor. French subtitles. 148 minutes. <https://www.youtube.com/watch?v=AxdrUkscd3Q>

Arnold Schoenberg, *Erwartung*, *Expectation*, op. 17, libretto by Marie Pappenheim, composed in 1909, premiered in 1924 in Prague, conducted by Alexander Zemilinsky, with Marie Gutheil-Schoder as the soprano. 1. The Central Europa Chamber Orchestr, music director Ajtony Csaba, director and production designe – Anna Etsuko Tsuru, with Charlotte Leitner. 26 minutes. <https://www.youtube.com/watch?v=a9LbaMCio6k&t=677s> 2. Sveriges Radios Symfoniorkester, conductd by Esa Pekka-Salonen, director Gotz Fredrich, with Karan Armstrong soprano, text in German. 3 minutes. <https://www.youtube.com/watch?v=uUKZyGKdeWk> 3. De Nederlandse Opera, with resident orchestra conducted by Oliver Knussen, stage director Pierre Audi, 2005, with Isolde Elchlepp, score available at [www.universaledition.com](http://www.universaledition.com). Excerpts with texts in German. 8 minutes. <https://www.youtube.com/watch?v=iYHHXY2lhe4>

## CONCERT NO. 119

Giacomo Puccini, posthumously completed by Franco Alfano in 1926, *Turandot*, libretto by Giuseppe Adami and Renato Simoni, based on Friedrich Schiller's 1801 adaptation and the earlier play *Turandot* 1762 by Count Carlo Gozzi. Premiere – 25 April 1926, Teatro alla Scala, Milan. Puccini's *Turandot* on the original site, in the Forbidden City of Beijing, 1998, a production of Teatro Communal di Firenze, Chorus and Orchestra Maggio Musical Fiorentino, conducted by Zubin Mehta, stage director – Zhang Yimou, with Giovanna Casolla, Sergej Larin, Barbara Frittoli, Carlo Colomba, Jose Fardilha, Francesco Piccoli. With English subtitles. 117 minutes. <https://www.youtube.com/watch?v=dyZHi-yVESQ>

Dmitri Shostakovich, *Lady Macbeth of Mtsensk*, op. 29, libretto by Alexander Preys and the composer, based on the novella *Lady Macbeth of the Mtsensk District* by Nikolai Leskov, 1934. Teatro Real, Madrid, 1/2/2000 production, Orquesta Sinfonica de Madrid, conductor Mstislav Rostropovich, Bulgarian National Chorus "Svetoslav Obretenov" – directors Georgi Robev and Luba Pesheva, with Svetlana Dobronravova, Christopher Ventris, Valery Gilmanov, Alexandre Krawetz, Olga Pchelintseva, Julian Rodescu. With subtitles in Spanish. Part 1. 50 minutes. <https://www.youtube.com/watch?v=1rSajaGYUfc>

Giuseppe Verdi, *Simon Boccanegra*, libretto by Francesco Maria Piave, based on the 1843 play *Simon Bocanegra* by Antonio Garcia Gutierrez, premiered in 1866, revised version in 1881. *Plebe! Patrizi!*, with Placido Domingo, The Metropolitan Opera, production Giancarlo del Monaco, conductor James Levine. 5 m. <https://www.youtube.com/watch?v=SEWsrUlc6kI>

Giuseppe Verdi, *Attila*, libretto by Temistocle Solera, based on the 1809 play *Attila*, *Konig der Hunnen* by Zacharias Werner, 1846. Final scene, La Scala, 1991, Samuel Ramay, Cheryl Studer, Giorgio Zancanaro, orchestra conducted by Riccardo Mutti. 10 minutes. <https://www.youtube.com/watch?v=Owr141R3WSA>

Giuseppe Verdi, *I due Foscari*, libretto by Francesco Maria Piave, based on the 1821 historical play *The Two Foscari* by Lord Byron, 1844. Maria Agresta sings "O, patrizi tremate!". 2 minutes. <https://www.youtube.com/watch?v=84iFoVPsT-g>

## CONCERT NO. 120

Maurice Ravel, *L'heure espagnole*, libretto by Franc-Nohain, based on his 1904 play of the same name, 1911. Orchestre de l'Opera de Lyon, conducted by Louis Langree, director Philippe Sireuil, 1999, with Marie-Therese Keller, Leonard Pezzino, Ricardo Cassinelli, Philippe Georges, Jean-Marie Fremeau. With Italian subtitles. 48 minutes. <https://www.youtube.com/watch?v=nLWyi23ZkMY>

Giuseppe Verdi, *Nabucco*, short for Nabucodonosor, Nebuchadnezzar, libretto by Temistocle Solera, based on the biblical books of 2 Kings, Jeremiah, Lamentations and Danie and the 1836 play by Auguste Anicet-Bourgeois and Francis Cornu and Antonio Cortese's ballet adaptation of the play given at La Scala in 1836. Premiered in 1842. From the Roman quarry in St. Margarethen, Austria, Orchestra of the National Theatre Brno, conducted by Ernst Marzendorfer, with Igor Morosow, Simon Yang, Bruno Ribeiro, Gabriela Morigi, Elisabeth Kulman. 122 minutes. <https://www.youtube.com/watch?v=JVdxqovI7wo>

Arthur Honneger and Jacques Ibert, *L'Aiglon*, opera in five acts, Honneger composed acts 2,3,4, Ibert composed acts 1,5. The libretto by Henri Cain was based on Edmond Rostand's 1900 play, *L'Aiglon*, The Eaglet, who was the son of Emperor Napoleon I and his second wife, Empress Marie Louise. It premiered at the Opera de Monte-Carlo on 11/3/1937 and at the Paris Opera in August 1937. In the 1987 revival Frederic Vassar takes the part of Metternich with Sherry Greenawald as the Duke of Reichstadt (*L'Aiglon*) and Jean-Philippe Lafont as Flambeau, under the musical direction of Arturo Tamayo, in a production of Pierre-Jean San Bartolome, at the Vaison-La-Romaine Summer Festival. 5 minutes. <https://www.youtube.com/watch?v=hz6C2hBljYY>

Giuseppe Verdi, *Rigoletto*, libretto by Francesco Maria Piave, based on the 1832 play *Le roi s'amuse* by Victor Hugo, 1851. *Rigoletto* Quartet, *La donna e mobile*, *Un di, se ben rammentomi*, *Bella figlia dell'amore*, Act III. A 1955 production of La Scala, orchestra conducted by Tullio Serafin, with Maria Callas, Giuseppe di Stefano, Adriana Lazzarini, Tito Gobbi. 10 minutes. <https://www.youtube.com/watch?v=Q3ruwPZysIM>

My first concert starts with 3 works: Solveig's song from *Peer Gynt* by Ibsen, my favorite playwright with Rostand, music by Grieg; *Bolero* conducted by Ravel, my favorite modern composer, and *Orchestre Lamoureux*, and alternatively by Toscanini, the greatest conductor; and *Rigoletto's* Quartet by Verdi, my favorite opera composer, performed by Pavarotti, Sutherland, Jones and Nucci. My last concert corresponds with it by including the opera *L'Aiglon*, text by Edmond Rostand, *L'heure espagnole* by Ravel, *Nabucco* by Verdi and finally an encore - *Rigoletto* Quartet, this time with Callas, di Stefano, Lazzarini and Gobbi. Verdi, Rostand, Grieg, Ibsen, *Orchestre Lamoureux*, Toscanini, Ravel, and others as Caruso and Casals, acted, played and participated in my play at Ernesta Stern's 1900 Paris Reveillon.

## LIST OF FAVORITE WORKS BY CATEGORIES

Works composed/premiered in the twelfth 1820-1939 by the most significant composers of the leading European musical cultures, in the best interpretations available on YouTube.

1. 12 Favorite Symphonies, substantially from Austrian composers: Mahler 2 (01:26), Mahler 3 (01:52), Beethoven 9 (01:04), Tchaikovsky 4 (00:47), Bruckner 8 (01:29), Berlioz – Symphonie Fantastique (01:03), Brahms 4 (00 :42), Mendelssohn 4 (00 :32), Bizet C (00 :30), Schumann 3 (00 :36), Schubert 9 (00 :49), Sibelius 7 (00 :26). And 6 Movements from Shostakovich 5, Lalo – Espagnole, Saint-Saens 3, Mahler 1, Zemlinsky – Sinfonietta, Smetana – Ma Vlast.

2. 12 Favorite Concerti, substantially from German composers: Ravel – Piano G (00:26), Grieg – Piano (00:28), Bruch – Violin (00:25), Dvorak – Cello (00:46), Brahms – Violin (00:45), Schumann – Piano (00:31), Mendelssohn – Violin (00 :25), Sibelius – Violin (00:35), Tchaikovsky – Violin (00:37), Tchaikovsky – Piano 1 (00:35), Rachmaninoff – Piano 3 (00:43), Chopin – Piano 1 (00 :40). And 6 Movements from Liszt Piano 1, Glazunov Saxophone, Szymanowski Violin 1, Iber – Flute, Chausson - Poeme for violin and orchestra, Rodrigo - Aranjuez. Altogether: 36 major Symphonies and Concerti – 24 full-length and 12 movements.

3. 12 Favorite Operas, substantially from Italian composers: Verdi – Rigoletto (01:58), Verdi – La Traviata (01:52), Verdi – Aida (02:43), Puccini – La Boheme (1:58), Puccini – Tosca (01:56), Gounod – Faust (02 :55), Bizet – Carmen (02 :38), Gershwin – Porgy and Bess (03:03), Tchaikovsky - Eugene Onegin (02:34), Donizetti – L’elisir d’amore (02:11), Berg – Wozzeck (01:44), Brecht & Weill - Die Dreigroschenoper(02:05). And additional 36 operas: 30 full-length: by Verdi – Macbeth, Un ballo in maschera, Don Carlos, Il Trovatore, Nabucco; Puccini – Turandot, Madama Butterfly, Il Tabarro, Gianni Schicchi; Donizetti – Lucia di Lammermoor, Bellini – Norma, Leoncavallo – Pagliacci, Macagni – Cavalleria Rusticana, Brecht & Weill – Aufstieg und Fall der Stadt Mahagonny, Wagner – Tannhauser, Richard Strauss – Elektra, Hindemith – Mathis der Maler, Schoenberg – Erwartung, Ravel – L’heure espagnole, Debussy – Pelleas et Melisande, Stravinsky – Oedipus Rex, Mussorgsky – Khovanshchina, Rimsky-Korsakov – The Tsar’s Bride, Vaughan Williams – Riders to the sea, Ethel Smyth – The Wreckers, de Falla – La vida breve, Breton – La Dolores, Bartok – Bluebeard’s Castle, Chinese Opera – The Butterfly Lovers. 6 Acts: Richard Strauss – Der Rosenkavalier, Salome; Wagner – Die Meistersinger von Nurnberg, Puccini – Manon Lescaut, Berg – Lulu, Shostakovich – Lady Macbeth of Mtsensk. Altogether – 48 Operas. Scenes, excerpt, arias, overtures, ballets from 108 additional operas, altogether – 156 operas by 72 composers, as follows: Verdi – 20, Puccini – 10, Wagner – 12, Donizetti – 9, Richard Strauss – 6, Bellini – 5, Vaughan Williams – 4, Massenet – 4; 3 each by Bizet, Gounod, Meyerbeer, Delius; 2 each by Tchaikovsky, Rossini, Ravel, Weill/Brecht, Mussorgsky, Rimsky-Korsakov, Berg, Shostakovich, Weber, Berlioz, Glinka, Cilea, Thomas, Albeniz; 1 each by Giordano, Debussy, Prokofiev, Lalo, Flotow, Boito, Humperdinck, Sullivan, Montemezzi, Nicolai, Alfano, Korngold, Nielsen, Ponchielli, Charpentier, Janacek, Borodin, Saint-Saens, Delibes, Offenbach, Chapi, Dukas, Benedict, de Lara, Boughton, Dvorak, Barnett, Balfe, Wallace, Granados, Auber, Wolf-Ferrari, Fromental Halevy, Busoni,

Honneger and Ibert, Leoncavallo, Mascagni, Hindemith, Schoenberg, Stravinsky, Breton, Bartok, Ethel Smyth, de Falla, and a Chinese Opera.

4. 12 Favorite Operettas, substantially from English composers: Gilbert & Sullivan - The Mikado (01 :31), Offenbach – La belle helene (02:03), Franz Lehar - Die Lustige Witwe (02:05), Joann Strauss II - Die Fledermaus (02:17), Gilbert & Sullivan - H.M.S. Pinafore (01:32), Gilbert & Sullivan – The Pirates of Penzance (01:52), Gilbert & Sullivan – The Gondoliers (02:29), Romberg - The Desert Song (01:14), Offenbach – La vie parisienne (02:38), Kalman – The Csardas Princess (02:33), Offenbach – Orphee aux enfers (02:02), Moreno – Luisa Fernanda (01:49). And additional 7 full-length operettas/musicals: L’ile de Tulipatan by Jacques Offenbach, 3 by Gilbert & Sullivan – Utopia, Iolanthe, Trial by Jury, Franz von Suppe – Die Schone Galathee, Reynaldo Hahn – Ciboulette, Emmanuel Chabrier – Une education manqué. Large parts from 5 operettas/musicals: Offenbach – Perichole, Cole Porter – Anything Goes, Johan Strauss II – Eine Nacht in Venedig, Carl Zeller – Der Vogelhandler, Emmanuel Kalman – Die Zirkusprinzessin. In total – 24 full-length & large scenes operettas. Scenes and songs from 24 additional operettas/musicals: 5 Gilbert and Sullivan – Princess Ida, The Yeomen of the Guard, The Sorcerer, Rudigore, Patience (in total 12 operettas by Gilbert and Sullivan), 5 Offenbach – La Grande Duchesse de Gerolstein, Barbe-bleue, Ba-ta-clan, Le pont des soupirs, Pommes d’api (in total 10 operettas by Offenbach), Gimenez – La Tempranica, Friml – The Vagabond King, Planquette – Les cloches de Corneville, Nell Gwynne, Masse – Les noces de Jeanette, Johann Strauss II – Der Zigeunerbaron, Messenger – Veronique, Weill and Brecht – Happy End, Lecoq – La fille de Madame Angot, Fraser-Simson - The Maid of the Mountains, Noel Coward – Bitter Sweet, Gershwin – Funny Face, Jerome Kern & Oscar Hammerstein II – Show Boat, Richard Rodgers & Lorenz Hart – Jumbo. In total, 48 Operettas - full-length, large parts and scenes.

5. 12 Favorite Ballets, substantially from Russian composers: Stravinsky – Le sacre du printemps - (00:44). Chopin - Les Sylphides (00 :31), Tchaikovsky – The Nutcracker (01 :44), Rimsky-Korsakov – Scheherazade (00 :42), Delibes – Coppelia (02:02), Schneitzhoeffter – La Sylphide (01:48), Adam – Le Corsaire (02:42), Adam – Giselle (01:50), Tchaikovsky – Swan Lake (01:56), Tchaikovsky – Sleeping Beauty (01:51), Minkus – La Bayadere (02:11), Minkus – Don Quixote (02:09). And additional 18 full-length ballets: Poulenc – Les biches; 6 Stravinsky – Petrushka, Pulcinella, The Wedding, Apollo, Le baiser de la fee, The Firebird; 3 Ravel – Daphnis et Chloe, Ma mere l’Oye, Bolero; Prokofiev – Prodigal Son; Debussy – Prelude a l’apres midi d’un faune; Glazunov – Raymonda; Pagni – La Esmeralda; Pinkus and Delvedez – Paquita; Asafiev – Flames of Paris; 2 De Falla – El amor brujo, El sombrero de tres picos. 6 large parts of Ballets – 2 Shostakovich - The limpid stream, The golden age; Helsted, Paulli, Gade et al – Napoli; Prokofiev – Romeo and Juliet; Albeniz – Suite Espanola no. 1, Iberia, Cordoba; Granados – Goyescas, Danzas Espanolas. In total 24 additional full-length and large parts ballets. Scenes from 12 additional ballets/dances: Pagni – The Pharao’s Daughter; Shostakovich – The Bolt; Delibes – Sylvia; 2 Prokofiev – Trapeze, Shout; Breton – Jota de la Dolores; Zarazate – El zapateado; Turina – Danzas Fantasticas; 2 Strauss II – Kaiser Walzer, The Blue Danube; Saint-Saens – The dying swan; Isadora Duncan – dance. In total 48 ballets – 36 full-length (6 – of them large parts), & 12 scenes of ballets by: Stravinsky – 7, 4 Prokofiev, 3 Ravel, 3 Tchaikovsky, 3 Shostakovich, 2 Adam, 2 Minkus, 2 Delibes, 2 Pagni, 2 De Falla, 2 Strauss II, 1 - from 16 other composers.

6. 12 Favorite Chamber Music Works, substantially from French composers: Saint Saens – Le carnaval des animaux (00 :25), Schubert– Forellenquintet, Trout quintet D.667, and film (00 :55), Villa-Lobos – Quatuor for flute, oboe, clarinet & bassoon (00:16), Borodin – String quartet no. 2 (00:29), Bartok– 5<sup>th</sup> string quartet (00:31), Janacek– String quartet no. 1

Kreutzer Sonata (00:20), Beethoven – String quartet no. 14, op, 131 (00:48), Debussy – String quartet op. 10 (00:27), Ravel – String quartet in F Major (00:32), Franck – Piano quintet op. 7 (00:39), Fauré – trio for piano, violin & cello (00:22), Felix Mendelssohn - Octet in E-flat major, (00:34). And additional 12 major works: Prokofiev – Overture on Hebrew Themes, Franck – Prelude Choral et Fugue, Schubert – Fantasia in F minor, Beethoven – Piano Sonata no. 30, Brahms – Violin Sonata no. 3, Spohr – Duo Concertante for two violins op. 67 no. 2, Granados – Allegro de Concierto, Schubert – Sonata for Arpeggione and Piano D. 821, Saint-Saens - Clarinet Sonata op. 147, Schubert – Piano Trio no. 1, Rachmaninov – Sonata for Cello and Piano in G minor, Schubert– Piano Sonata no. 21. In total 24 major chamber works.

7. 12 Favorite Orchestral Works, substantially from French composers: Ravel – Bolero (00:17), Richard Strauss – Also sprach Zarathustra (00:34), Mendelssohn – Midsummer Night’s Dream (00:50), Gershwin – An American in Paris (00:19), Respighi – Pines of Rome (00:22), Rachmaninov – Rhapsody on a theme of Paganini (00:27), Scriabin – The poem of Ecstasy (00:22), Milhaud – Le boeuf sur le toit (00:19), Wagner – Siegfried Idyll (00:18), Prokofiev – Suite no. 2 Romeo and Juliette (00:28), Messiaen – L’ascension (00:29), Debussy – La Mer (00:27). And 12 additional major works: Walton – Façade an entertainment, Reger – Variations and Fugue on a theme by Mozart, Delius – In a summergarden, Enescu – Romanian Rhapsody no. 1, Mussorgsky – Night on Bald Mountain, Dukas – L’apprenti sorcier, Copland – El salon Mexico, Turina – Danzas Fantasticas, Bruch – Scottish Fantasy, Gershwin – Rhapsody in Blue, Richard Strauss – Till Eulenspiegels Lustige Streiche, Tchaikovsky – Capriccio Italien. Altogether, 24 major orchestral works. And works by additional 24 composers: Hymen Cowen, Sarasate, Sousa, Kodaly, Gottschalk, Ives, Barber, de Fretas Branco, Berwald, Coleridge-Taylor, Lecuona, Popper, Wolf, d’Albert, Waghalter, Rebikov, Dargomyzhsky, Napravnik, Anderson, Stolz, Castelnuovo-Tedesco, Barbieri, Balakirev, d’Indy.

8. 12 Favorite Choral Works, substantially from German composers: Carl Orff: Carmina Burana (01:10), Bruckner – Te Deum (00:27), Mendelssohn – Elijah (02:20), Beethoven – Missa Solemnis (01:26), Elgar – The Dream of Gerontius (01:35), Verdi – Messa da Requiem – (01:23), Rossini – Petite Messe Solenne (01:20), Brahms – Ein Deutsches Requiem (01:18), Mahler – Das Lied von der Erde (01:05), Berlioz – La Damnation de Faust (02:13), Berlioz – Grande Messe des Morts (01:37), Gounod – St. Cecilia Mass (00:51). And additional 12 favorite Lieder Cycles/Lieder: 8 Schubert - Die Schone Mullerin, Winterreise, Standchen/Serenade, Ellens Gesang III, Der Hirt auf dem Felsen, Nachthelle D. 892, Der Tod und das Madchen, Der Erlkonig; Saint-Saens – Le Feu Celeste, Rachmaninoff – The Bells, Mendelssohn – Auf Flugeln des Gesanges/On Wings of Song, Rodrigo – Coplas del Pastor Enamorado. In total – 24 favorite choral works and lieder cycles/lieder.

9. Other Favorite Orchestral, Vocal, Dance Classic Works from 12 Significant Cultural Peoples, substantially from Spanish culture: French, English language, German language, Spanish language, Russian, Italian, Portuguese language, Czech, Polish, Hungarian, Greek, Scandinavian.

10. Works performed by 36 Favorite Jazz Musicians, substantially Americans: Scott Joplin, King Oliver, Sidney Bechet, “Count” Basie, Louis Armstrong, Bessie Smith, Duke Ellington, Fletcher Henderson, Benny Goodman, Fats Waller, James Johnson, Art Tatum, Lionel Hampton, Cab Calloway, Paul Whiteman, Billie Holiday, Django Reinhardt, Stephane Grappelli, Jimmy Dorsey, Ella Fitzgerald, Gene Krupa, Nat King Cole, Dizzy Gillespie, Glenn Miller, Henry Red Allen, Artie Shaw, George Gershwin, Coleman Hawkins, Henry

Busse, Harry James, Frank Sinatra, Tommy Dorsey, Chick Webb, Charlie Christian, Artie Bernstein, Nick Tootool.

11. Favorite Folk and Popular Songs & Dances in 12 Significant European Languages' Cultures, substantially from French culture: French, English, American, German, Austrian, Spanish, Latin American, Russian, Italian, Portuguese, Brazilian, Greek.

12. 36 Favorite Musical Films, from 12 countries, substantially American/USA: 15 American – Roberta 01:46, Little Miss Broadway 01:12, Follow the Fleet 01:50, The Great Victor Herbert 01:31, The Gay Divorcee 01:45, The Love Parade 01:49, King of Jazz 01:40, Love Me Tonight 01:29, The Smiling Lieutenant 01:29, Reaching for the Moon 01:06, Whoopee! 01:33, Heidi 01:25, Intermezzo 01:07, Monkey Business 01:08, Cavalcade 01:52. 5 German – Die Verkaufte Braut 01:16, Der Bettelstudent 01:29, Der Blaue Engel 01:41, Ich und die Kaiserin 01:20, Und du mein Schatz faehrt mit 01:31. 4 French – Zouzou 01:24, L'Atalante 01:25, A nous la liberte 01:34, Ignace 01:30. 3 Russian/USSR – Jolly Fellows 01:30, Circus 01:28, Volga Volga 01:40. 2 Argentinean/American - Tango Bar 01:02, El dia que me quieras 01:21. 1 Italian – Ave Maria 01:16. 1 British/UK – Waltzes from Vienna 01:17. 1 Austrian – Zauber der Boheme 01:45. 1 Hungarian: Ball im Savoy 01:11. 1 Spanish – La hija de Juan Simon 01:09. 1 Swedish – Intermezzo 01:31. 1 Portuguese – Aldeia da roupa branca 01:22. And 12 additional musical films, mainly silent films with exceptional music: Romance Sentimentale, directed by Sergei Eisenstein, France; Un Chien Andalou, directed by Luis Bunuel, Franco-Spanish; The Cantor's Son, a Yiddish film, USA; Battleship Potemkin, directed by Sergein Eisenstein, USSR; The Little Princess, USA; The Phantom of the Opera, directed by Rupert Julian, USA; Sunrise: A Song of Two Humans, directed by F. W. Murnau, USA; The General, directed by Buster Keaton, USA; Menilmontant, directed by Dmitri Kirsanoff, France; Metropolis, directed by Fritz Lang, Germany; The Little Colonel, USA; The Sheik, directed by George Melford, USA. In total – 48 full-length films.

Music inspired/with texts by 72 authors/texts: Emile Zola - Nana, Henrik Ibsen – Peer Gynt, Lev Tolstoy – The Kreutzer Sonata, Anna Karenina, Oscar Wilde - Salome, George Bernard Shaw - Pygmalion, Victor Hugo – Le roi s'amuse, Angeol tyrant de Padua, Alexandre Dumas fils – La dame aux camellias, Friedrich Schiller – Don Carlos, Wilhelm Tell, Ode to Joy, William Shakespeare – Romeo and Juliette, Prosper Merimee – Carmen, Friedrich Nietzsche – Also Sprach Zarathustra, Shalom Aleikhem – Tevie the Milkman, Haim Nachman Bialik – El Hatsipor, Eca de Queiros – Os Maias, Homer – Iliad, Virgil – Metamorphoses/Orpheus and Eurydice, Machado de Assis – A Carolina, Antonio Garcia Gutierrez – El Trovador, Auguste Mariette – Aida, Henri Murger – Scenes de la vie de boheme, Pierre Loti – Madame Chrysantheme, Victorien Sardou – La Tosca, Bertolt Brecht – Dreigroschenoper, Maurice Maeterlink – Pelleas et Melisande, Edna Ferber – Show Boat, Heinrich Mann – Professor Unrat, Ahmed Shawqi – Mudnak, Johann Wolfgang von Goethe – Faust, L'apprenti Sorcier, Alexandre Soumet – Norma, E. T. A. Hoffmann – The Nutcracker and other stories, Giovanni Verga – Cavalleria Rusticana, Alexandre Pushkin – Eugene Onegin, Stephane Mallarme – L'apres-midi d'un faune, Gottfried von Strassburg – Tristan und Isolde, L'abbe Prevost – Manon Lescaut, Georg Buchner – Woyzeck, Nikolai Gogol – The Nose, Janos Garay – Harry Janos, Edmond Rostand – Cyrano de Bergerac, Kostis Palamas – poems/hymns, John Gay – The Beggar's Opera, Charles Nodier – Trilly, Lord Byron – The Corsair, Heinrich Heine – De L'Allemagne, Aus Flugen des Gesanges, Charles Perrault – La belle au bois dormant, Barbe bleu, Miguel de Cervantes – Don Quixote, Walter Scott – The Lady of the Lake, Wilhelm Muller – Poems, Harold Arlen – The Wizard of Oz, The Brothers Grimm – Snow White, Margaret Mitchell – Gone with the Wind, Thea von Harbou – Metropolis, Noel Coward – Cavalcade, Gaston Leroux – The Phantom of the Opera, The Bible - Elijah, Frederic Mistral –

Mireio, Angel de Saavedra – Don Alvaro, Voltaire – Essai sur les moeurs, Ludwigh Holberg – Maskarade, Poems by Jose Marti, Itzik Manger, Francis Carco, Goethe, Matthias Claudius, Eugene Pottier, et al.

Music composed by 24 composers present at the reveillon: Edvard Grieg, Claude Debussy, Giacomo Puccini, Camille Saint-Saens, Richard Strauss, John Philip Sousa, Charles Lecocq, Robert Planquette, Andre Messager, Reynaldo Hahn, Max Bruch, Camille Chevillard, Maurice Ravel, Fernand Halphen, Isaac Albeniz, Manuel de Falla, Pablo de Sarasate, Francisco Tarrega, Gustav Mahler, Alexander Glazunov, Antonin Dvorak, Giuseppe Verdi, Arthur Sullivan, Joseph Joachim. Some of those composers played their own music (as Debussy), or music composed by others (as Joachim), or both (as Grieg), at the reveillon.

Music played by 24 other musicians present at the reveillon, sung, or danced: Enrico Caruso, Arthur Rubinstein, Yvette Guilbert, Arturo Toscanini, Bronislaw Huberman, Pablo Casals, Isadora Duncan, Jane Avril, Aristide Bruant, Lionel Tertis, Adelina Patti, Antonio Paoli, Karl Mantzius, Luisa Tetrazzini, Leon Rothier, Edyth Walker, Francesca Tamagno, Clara Butt, Berthe Marx, Alfred Cottin, Lamoureux Orchestra, Opera Garnier singers and dancers, Gilbert and Sullivan operettes singers, John Philip Sousa's March Band.

Music by additional 240 composers, comprised in Cory's Concerts, that originally premiered in 1820-1939: Ludwig van Beethoven, Gaetano Donizetti, Ruggero Leoncavallo, Charles Gounod, Georges Bizet, Frederic Chopin, Johannes Brahms, Felix Mendelssohn, Gabriel Fauré, Franz Liszt, Franz Schubert, Robert Schumann, Scott Joplin, Jules Massenet, Hector Belioz, Igor Stravinsky, Leon Xanrof, Ernesto de Curtis, Luigi Denza, Enrique Santos Discepolo, Woody Guthrie, Jerome Kern, Irving Berlin, George Gershwin, Arthur Johnston, Cole Porter, Friederich Hollaender, Matvey Blanter, Emile Carrara, Casimir Oberfeld, Vincent Scotto, Paul Misraki, Michel Emer, Charles Trenet, Carlos Gardel, Mikhail Glinka, Pyotr Ilyitch Tchaikovsky, Spyridon Samaras, Nikolai Rimsky-Korsakov, Antoine Renard, Sergei Prokofiev, Anton Bruckner, Leo Delibes, Vicenze Bellini, Carl Orff, Ottorino Respighi, Pietro Mascagni, Franz Lehar, Johann Strauss II, Heitor Villa-Lobos, Alexander Borodin, Amilcare Ponchielli, Sergei Rachmaninof, Niccolo Paganini, Bella Bartok, Louis Moreau Gottschalk, Richard Wagner, Carl Maria von Weber, Modest Mussorgsky, Gioachino Rossini, Edouard Lalo, Emmanuel Chabrier, Enrique Granados, Darius Milhaud, Francis Poulenc, Paul Duka, Frederick Delius, Ralph Vaughan Williams, Gustav Holst, Charles Ives, Ernest Bloch, Aaron Copland, Samuel Barber, Arnold Schoenberg, Anton Webern, Alban Berg, Paul Hindemith, Joaquin Rodrigo, Joaquin Turina, Ernesto Lecuona, Alexander Scriabin, Dmitri Shostakovich, Jean Sibelius, Bedrich Smetana, Zoltan Kodaly, Leos Janacek, Carl Nielsen, Cesar Franck, Luis de Freitas Branco, Maurice Jaubert, Jacques Offenbach, Franco Alfano, Nacio Herb Brown, Kurt Weill, Sigmund Romberg, Emmerich Kalman, Federico Moreno Torroba, Jean-Madeleine Schneitzhoeffter, Adolphe Adam, Ludwig Minkus, Paul Rice, Fritz Kreisler, Samuel Coleridge-Taylor, Edward Elgar, Benjamin Britten, Arthur Honegger, Louis Spohr, Geronimo Gimenez, Jose Padilla, Juan de Dios Filiberto, Gerardo Matos Rodriguez, Harold Spina, Olivier Messiaen, Harold Arlen, Victor Herbert, Maurice Yvain, Al Jolson, Herbert Stothart, Erich Wolfgang Korngold, Carl Millocker, Franz Waxman, Isaak Dunayevsky, Nemesio Sobrevila, Alexis Arkhangelsky, Richard Rodgers, Harry Warren, Frank Churchill, Edward Ward, Oscar Straus, Franke Harling, Alfred Newman, Rudolf Friml, Charles Maxwell, Armand Bernard, Herve, Leo Daniderff, Raoul Moretti, Georges Auric, Max Steiner, Heinz Provost, Georges van Paris, Jean Wiener, Roger Dumas, Hans May, Paul Abraham, Ivor Novello, Louis Levy, Benjamin Frankel, John Leipold, Vincent Youmans, Franz Doelle, Alexander Olshanetsky, Gottfried Huppertz, Edmund Meisel, Noel Coward, William Perry, William Axt, Hugo Reisenfeld, Duke

Ellington, King Oliver, Sidney Bechet, Artie Shaw, Count Basie, Fletcher Henderson, Glenn Miller, Fats Waller, James Johnson, Django Reinhardt, Paul Whiteman, Henry Busse, Ferde Grofe, Cab Calloway, Jimmy Dorsey, Tommy Dorsey, Harry James, Gene Krupa, Guy Bolton, Marc Roland, Lev Shvarts, Gustav Heinrich, Dizzy Gillespie, Victor Masse, Louis Dubost, Paul Marinier, Yvette Guilbert, Ernest Chausson, Anton Rubinstein, Franz von Suppe, Ambroise Thomas, David Popper, Lili Boulanger, Boris Fomin, Augustin Lara, Jean Villard, Ivan Larionov, Yevgeny Grebyonka, Matvey Blauter, Cesare Andrea Bixio, Avraham Zvi Edelson, Daniel Sambursky, Mordekhay Zeyira, Joseito Fernando, Tetos Dimitriades, Carl Eckert, Manuel de Lencastre, Ari Barroso, Wladislaw Lidauer, Richard Stein, Pepe Guizer, Diego Bermudez, Manolo el de Badajoz, Pierre de Geyter, William Walker, Jimmie Rodgers, Hughie Cannon, Gene Autry, Leo Friedman, George Enescu, Dino Olivieri, Marguerite Monnot, Pascal Bastia, Karol Szymanowski, Jacques Ibert, Juan Crisostomos de Arriaga, Hugo Wolf, Alexander Zemlinsky, Eugen d'Albert, Ignatz Waghalter, Vladimir Rebikov, Alexander Dargomyzhsky, Eduard Napravnik, William Walton, Leroy Anderson, Max Reger, Robert Stolz, Mario Castelnuovo-Tedesco, Francisco Asenjo Barbieri, Mily Balkirev, Vincent d'Indy, Frederic Hymen Cowen, et al.

From the 12 categories of musical works: 3 are substantially from French composers, 2 Americans, 1 British, 2 Germans, 1 Austrian, 1 Spanish, 1 Russian, 1 Italian.

## OPERAS' LIST IN CORY'S COLLECTION: FULL-LENGTH, ACTS, ARIAS, BALLETS, OVERTURES

### 42 Full-length operas:

Giuseppe Verdi : Rigoletto, La Traviata, Aida, Macbeth, Un ballo in maschera, Don Carlos, Il Trovatore, Nabucco. 8 Operas in Italian.

Giacomo Puccini: La Boheme, Tosca, Gianni Schicchi, Madama Butterfly, Il Tabarro, Turandot. 6 Operas in Italian.

Gaetano Donizetti: L'elisir d'amore, Lucia di Lammermoor. 2 Operas in Italian.

Vincenzo Bellini: Norma. In Italian.

Ruggero Leoncavallo : Pagliacci. In Italian.

Pietro Mascagni: Cavalleria Rusticana. In Italian.

Kurt Weill – music and Bertolt Brecht – play: Die Dreigroschenoper, Aufstieg und Fall der Stadt Mahagonny. 2 Operas in German.

Alban Berg: Wozzeck. In German.

Richard Wagner: Tannhäuser. In German.

Richard Strauss: Elektra. In German.

Paul Hindemith : Mathis der Maler. In German.

Arnold Schoenberg : Erwartung. In German.

Charles Gounod : Faust. In French.

Georges Bizet: Carmen. In French.

Jules Massenet: Le Cid. In French.

Maurice Ravel : L'heure espagnole. In French.

Claude Debussy: Pelleas et Melisande. In French.

Igor Stravinsky : Oedipus Rex. In French, translated into Latin.

Pyotr Ilyich Tchaikovsky: Eugene Onegin. In Russian.

Modest Mussorgsky: Khovanshchina. In Russian.

Nikolai Rimsky-Korsakov: The Tsar's Bride. In Russian.

George Gershwin: Porgy and Bess. In English.

Ralph Vaughan Williams: Riders to the sea. In English.

Dame Ethel Smyth, The Wreckers. In English.

Manuel de Falla: La vida breve. In Spanish.

Tomas Breton: La Dolores. In Spanish.

Bela Bartok: Bluebeard's Castle. In Hungarian.

Chinese Opera: The Butterfly Lovers. In Chinese.

In total : 42 full-length operas – 19 in Italian, 7 in German, 6 in French, 3 in Russian, 3 in English, 2 in Spanish, 1 in Hungarian, 1 in Chinese.

Acts from 6 additional Operas (50-76 minutes each):

Richard Strauss: Der Rosenkavalier - Act 2. In German.

Richard Wagner: Die Meistersinger von Nürnberg – Act 2. In German.

Giacomo Puccini: Manon Lescaut – Act 1, and scenes from Acts 2 & 3. In Italian.

Alban Berg: Lulu – Act 1, and two scenes. In German.

Dmitri Shostakovich: Lady Macbeth of Mtsensk – Part 1. In Russian.

Richard Strauss: Salome – five scenes. In German.

In total: 48 operas and acts from operas – 42 operas and 6 acts.

Scenes/excerpts/arias/overtures/ballets from 108 additional Operas:

Giuseppe Verdi: I vespri siciliani, Oberto, Otello, La forza del destino, Falstaff, Ernani, Luisa Miller, Jerusalem, Attila, Giovanna d'Arco, Simon Boccanegra, I due Foscari. In total 12 Operas, and with the 8 full-length operas – 20 Verdi Operas.

Giacomo Puccini: La fanciulla del West, La rondine, Suor Angelica. In total 3 Operas, and with the 6 full-length operas and the 1 large part from opera – 10 Operas.

Richard Wagner: Tristan und Isolde, Lohengrin, Das Rheingold, Die Walküre, Siegfried, Götterdämmerung, Parsifal, Lohengrin, Tristan und Isolde, Der fliegende Holländer. 10 Operas, and with the 1 full-length opera and the 1 large part from opera – 12 Operas.

Gaetano Donizetti: La fille du regiment, Don Pasquale, Rita, Anna Bolena, Maria Stuarda, Roberto Devereux, Lucrezia Borgia. 7 Operas. With the 2 full-length operas – 9 Operas.

Richard Strauss: Arabella, Intermezzo, Ariadne auf Naxos. 3 Operas. With the 1 full-length opera and the 2 large parts from operas – 6 Operas.

Vincenzo Bellini : I Capuleti e i Montechi, I Puritani, La Sonnambula, Beatrice di Tenda. 4 Operas. With 1 full-length opera – 5 Operas.

Ralph Vaughan Williams: Hugh the Drover, Sir John in Love, The Poisoned Kiss. 3 Operas. With 1 full-length opera – 4 Operas.

Jules Massenet: Manon, Thais, Cendrillon. 3 Operas, with 1 full-length opera – 4 Operas.

Georges Bizet : Les pecheurs de perles, La jolie fille de Perth. 2 Operas. With 1 full-length opera – 3 Operas.

Charles Gounod : Mireille, Romeo et Juliette. 2 Operas. With 1 full-length opera – 3 Operas.

Giacomo Meyerbeer: Le Prophete, L'Africaine, Les Huguenots. 3 Operas.

Frederick Delius : Koanga, A Village Romeo and Juliet, Fennimore and Gerda. 3 Operas.

Pyotr Ilyich Tchaikovsky: The Queen of Spades. 1 Opera. With 1 full-length opera – 2 Operas.

Gioachino Rossini : La pie voleuse, Guglielmo Tell. 2 Operas.

Maurice Ravel : L'enfant et les sortileges. 1 Opera. With 1 full-length opera : 2 Operas.

Kurt Weill – music and Bertolt Brecht – play: none. With 2 full-length operas – 2 Operas.

Modest Mussorgsky: Boris Godunov. 1 Opera. With 1 full-length opera – 2 Operas.

Nikolai Rimsky-Korsakov: Le coq d'or. 1 Opera. With 1 full-length opera – 2 Operas.

Alban Berg: none. With 1 full-length opera and 1 large part from opera – 2 Operas.

Dmitri Shostakovich: The nose. 1 Opera. With 1 large part from opera – 2 Operas.

Carl Maria von Weber: Oberon, Der Freischütz. 2 Operas.

Hector Berlioz: Les Troyens, Benvenuto Cellini. 2 Operas.

Mikhail Glinka : A life for the Tsar, Russlan & Ludmilla. 2 Operas.

Francesco Cilea: L'Arlesiana, Adriana Lecouvreur. 2 Operas.

Ambroise Thomas: Mignon, Hamlet. 2 Operas.

Isaac Albeniz: Merlin, Pepita Jimenez. 2 Operas.

Umberto Giordano : Andrea Chenier. 1 Opera.

Claude Debussy : none. With 1 full-length opera – 1 Opera.

Sergei Prokofiev: The love for three oranges. 1 Opera.

Edouard Lalo : Le roi d'Ys. 1 Opera.

Friedrich von Flotow : Martha. 1 Opera.

Arrigo Boito : Mefistofele. 1 Opera.

Engelbert Humperdinck: Hänsel und Gretel. 1 Opera.

Arthur Sullivan: Ivanhoe. 1 Opera.

Italo Montemezzi: L'amore dei tre re. 1 Opera.

Otto Nicolai : The Merry Wives of Windsor. 1 Opera.

Franco Alfano : Cyrano de Bergerac. 1 Opera.

Erich Wolfgang Korngold: Die Tote Stadt. 1 Opera.

Carl Nielsen: Maskarade. 1 Opera.

Bedrich Smetana: The Bartered Bride. 1 Opera.

Amilcare Ponchielli : La Gioconda. 1 Opera.

Gustave Charpentier: Louise. 1 Opera.

Leos Janacek: Jenufa. 1 Opera.

Alexander Borodin: Prince Igor. 1 Opera.

Camille Saint-Saens : Samson et Dalila. 1 Opera.

Leo Delibes: Lakme. 1 Opera.

Jacques Offenbach : Les contes d'Hoffmann. 1 Opera.

Roberto Chapi : Margarita la tornera. I Opera.

Paul Dukas: Ariane et Barbe-bleue. 1 Opera.

Julius Benedict : The Lily of Killarney. 1 Opera.

Isidore de Lara: Messaline. 1 Opera.

Rutland Boughton: The Immortal Hour. 1 Opera.

Antonin Dvorak: Rusalka. 1 Opera.

John Barnett: The Mountain Sylph. 1 Opera.

Michael William Balfe: The Bohemian Girl. 1 Opera.

William Vincent Wallace: Maritana. 1 Opera.

Enrique Granados: Goyescas. 1 Opera.

Daniel Auber: Fra Diavolo. 1 Opera.

Ermanno Wolf-Ferrari: Il segreto dei Susanna. 1 Opera.

Fromental Halevy : La Juive. 1 Opera.

Ferruccio Busoni: Doktor Faust. 1 Opera.

Arthur Honneger and Jacques Ibert: L'Aiglon. 1 Opera.

Ruggero Leoncavallo : none. With 1 full-length opera – 1 Opera.

Pietro Mascagni: none. With 1 full-length opera – 1 Opera.

Paul Hindemith : none. With 1 full-length opera – 1 Opera.

Arnold Schoenberg : none. With 1 full-length opera – 1 Opera.

Igor Stravinsky : none. With 1 full-length opera – 1 Opera.

Tomas Breton: none. With 1 full-length opera – 1 Opera.

Bela Bartok: none. With 1 full-length opera – 1 Opera.

Dame Ethel Smyth: none. With 1 full-length opera – 1 Opera.

Manuel de Falla: none. With 1 full-length opera – 1 Opera.

And The Butterfly Lovers, Chinese Opera.

In total: 156 operas by 72 composers. This is much more than the initial 100 famous operas that I learned at the age of 17 when I started to familiarize myself with classical music!

I've written a lot about Verdi, Rigoletto, which I know by heart, and many of his operas. But I would like to conclude this chapter with a paragraph from Casini's Verdi on Macbeth, the opera I saw in 2010 in Dresden and is part of this collection, which made me discover a Verdi I had not known before, so different from the Verdi of Rigoletto, Aida...: "The novelty of Macbeth consists in the fact that Verdi portrays history objectively, representing this barbaric drama in the most realistic way, much closer to Shakespeare's tragic model. Macbeth revealed a revolutionary concept, which was quite new".



An elegant evening, Victor Gilbert ~1890. Below, The concert, James Tissot ~1875.



## AN UNFORGETTABLE CULTURAL CELEBRATION

A PLAY IN A 1900 PARISIAN SALON, BY JACQUES CORY

## APPENDIX – THE PLAY AS BASIS TO CONCERTS EXTRACTS, PROTAGONISTS’ DIALOGUES

New Century’s celebration, 31/12/1899 – 1/1/1900, at Ernesta Stern’s Parisian Salon, located at 68, rue du Faubourg Saint-Honore, Paris. On the tables foie gras, champagne, oysters, wines. Through the open windows of the hotel particulier one can see and hear fireworks to celebrate the new year, the new century, the new era, at the height of Parisian Belle Epoque. Ernesta Stern’s Salon is the most exclusive in Paris, where the cultural crème de la crème has gathered: authors, playwrights, poets, academics, actors, scientists, inventors, politicians, bankers, socialites, composers, painters, sculptors, dancers... When the name of a protagonist is mentioned we see projected on a screen photos and events related to the protagonist’s life.

Corot is also the main protagonist of Cory’s book “The Unique Cultural & Innovative Twelfty”. Corot sees and hears everything, but cannot be seen by other protagonists, likes all the celebrities, understands them, envy or pity them, with hindsight of what might or will happen. A feeling of insouciance is in the air, we are on top of the world, living in the cultural world’s capital, where every important event occurs, and this Belle Epoque will last forever.

Ernesta Stern – Chers amis, dear friends, thank you for coming tonight to celebrate the new century that will be even better than the former one. We’ll spend together the whole night, with speeches by the best cultural figures of the fin du siècle, with a sumptuous dinner of course, with opera arias, chansons, scenes from plays, with famous dancers, recitals, paintings, photos & posters exhibitions, with films. We’ll end well after midnight with a ball.

We are all friends here, we probably don’t agree on everything but on the key issues we share the same opinions, of humanism and justice, of culture and education, we oppose any form of racism and anti-Semitism, and we are dedicated Dreyfusards. That is why I first of all would like to welcome here our dear friend Emile Zola, the conscience of our nation, who has returned to Paris from his London exile on June 4 and has published since then his new masterpiece Fecondite at Fasquelle. Cher Emile, vous nous avez manqué, we missed you so much, and we are happy to have you here with us, this time forever I hope. I propose that at his solemn moment, at the dawn of a new century, each one will share with us his thoughts and wishes for the next 50, 100, 120 years... Anyhow, we’ll not live to see if you were right.

Jacque Corot (aside) – And I’ll share with you, dear audience, in aside remarks, my insights on the dramatis personae, as if I was the Greek Chorus, but I don’t sing and am all by myself.

Emile Zola – Thank you my dear Ernesta, you are a true friend, it is indeed the first evening that I allow myself to celebrate because the tides are at last on our favor, not personally as I know that I’ll never be elected to the Academie Francaise after 25 times that I tried, but at the national level, with the fulfillment of my wishes and of many others in France, as the Dreyfus Affair was only a symptom of the ailments of our nation, of Europe, of the world, the lack of justice, equality, freedom, fraternity, all the ideals of our centennial revolution, that are far from being achieved. What I mean is that on 9/9/99, a really historic date, the court rendered its verdict that Alfred Dreyfus had extenuating circumstances for his alleged treason and after

our dear friend Alfred filed an appeal for a retrial he was released 12 days later. We are continuing to fight for an acquittal but in the meantime France needs civil peace and harmony, on the eve of the Universal Exhibition of 1900, don't forget that the whole world is looking at us and we cannot afford to be divided. We'll continue to fight for what we really aspire for – freedom of association and secularism, justice and equality. If you shut up truth and bury it under the ground, it will but grow, and gather to itself such explosive power that the day it bursts through it will blow up everything in its way. We've proved in the last few years that la verite est en marche, we've started our journey towards truth and freedom, and we shall overcome some day, if not today, in 100, 120 years from now. I believe in a better future, because when there is no hope in the future, the present appears atrociously bitter. I have but one passion: to enlighten those who have been kept in the dark, in the name of humanity which has suffered so much and is entitled to happiness. My fiery protest is simply the cry of my very soul. Actually, those are the subjects of my next novels and what I intend to write in the next 30 years will eclipse what I have achieved in the previous 30 years, the Rougon-Macquart, les trois villes, my essays. I am not even 60 and I have so much to do!

Jacque Corot (aside) – L'homme propose et Dieu dispose, Mann tracht und Gott lacht, my dear Emile... not 30, not 20, not 10, not even 5, you'll be assassinated because of your beliefs within a couple of years and it will be such a loss for humanity, for culture, for France!

Ernesta Stern – As you all know, our Salon is cosmopolitan and we try to gather here, if they live in Paris or visit it, prominent authors, artists and composers from all over Europe. I am honored to have with us here one of the best authors in the world - Lev Tolstoy. He loves us so much that half of his novel War and Peace is written in French, but his other novels are no less brilliant Anna Karenina, the Death of Ivan Ilyich, Childhood, Boyhood and Youth. He is an author, a philosopher, a historian, but most of all he is the personification of humanity.

Lev Tolstoy – I wanted to tell you about my last book Resurrection published recently which exposes the injustice of man-made laws and the hypocrisy of the institutionalized church, but as far as I have heard I'll be preaching to the choir. That is why I want to travel into the past. I traveled many times to Europe but the trip which influenced me most was in 1860-1861 when I met Victor Hugo, his novel Les Miserables was a revelation to me, my meeting with Proudhon contributed much to my vision on education, and following this visit I returned to Yasnaya Polyana and founded 13 schools for the Children of Russia's peasants who had just been emancipated from serfdom in 1861. You mentioned War and Peace as a novel but it is not at all a novel, it is a historical canvas where hundreds of characters are being depicted, many historical and others fictional. France is not only like a mother tongue, when I wrote this book I really thought like a Frenchman and Russian as I understand both people perfectly well and I have empathy for both of them, although we were allegedly enemies. I believe that Napoleon and Alexander I were completely insignificant as compared to the historic perspective. I write my books primarily for the examination of social and political issues, because everyone thinks of changing the world, but no one thinks of changing himself, and that is what matters after all. And if I have influenced thousands of people to start changing the world by reading my books I have accomplished my task on earth. Don't try to be perfect, because otherwise you'll never be content. I think that most of you here are freethinkers because you are willing to use your minds without prejudice and without fearing to understand things that clash with your own customs, privileges, or beliefs. Wrong does not cease to be wrong because the majority shares in it in France, in England, in Italy, in Germany and especially in Russia. You Zola, Shaw and Wilde, each in his own way, are individuals who think differently from the majority, and this does not mean that you are wrong, on the contrary it may prove that you are right, as a very wise man present here, Henrik Ibsen, said

in *An enemy of the people*. And so Zola was right when he wrote his article *J'accuse*. And I think that I am right too, although I have much more influence and adherence outside Russia than in my own country, but Hugo had to go on exile, and so Proudhon, Wilde, Ibsen & Zola. You asked me to try and forecast what will be the fate of humanity, that I don't know, but what I do know is that the sole meaning of life is to serve humanity. Without knowing what you are and why you are on earth life is impossible, and finally, the changes in your life must come from the impossibility to live otherwise than according to the demands of your conscience.

Jacque Corot (aside) – You are so wise Tolstoy that you stand above all of us, you know it all, and you have achieved in your life more than whole nations did. It is however a pity that such Russian giants as you, Chekhov and Dostoevsky have not managed to influence your own people, as much as Ibsen has influenced Norwegians or Zola has influenced his compatriots.

Ernesta Stern – You mentioned Ibsen dear Tolstoy and indeed we have tonight a miraculous mixture of giants, older and wise men as Tolstoy, Ibsen, Clemenceau, Jose Echegaray, Monet and Zola, with young and brilliant people as Rostand, Wilde, Shaw, Puccini, Caruso, Debussy and Herzl. Henrik Ibsen is one of us, he spent 27 years most of his adult life in Italy and Germany far away from his Norway. He wrote there his masterpieces *A doll's house*, *An enemy of the people*, *The pillars of society*, *Ghosts*, *The Wild Duck*, *Hedda Gabler*. He returned triumphantly to Kristiania in Norway in 1891, where he has written additional masterpieces, the latest was published recently – *When we dead awaken*. His plays are staged all over Europe, the festivities of his 70<sup>th</sup> birthday a year ago were endless. It is a cliché if I would say that Henrik Ibsen is the conscience of Europe, so I would confine myself into saying that he is the conscience of the family, of society, of us women whom he knows best.

Henrik Ibsen – It is amazing how great minds think alike. You called your new book, dear Tolstoy, *Resurrection*, and this is exactly the name of my last play *The Resurrection Day* which finally I called “*When we dead awaken*”. And indeed I fully agree that although we are thinking on resurrection being old as we are, a miracle has happened and we met here and elsewhere young and talented authors who resurrect us, and who will be more pioneering than us. I was always perceived to be controversial because I tackled the most important dilemmas of family and society, which are today revolutionary but in 50 or 100 years will become the consensus. What we think today that they are social questions will be perceived tomorrow psychological issues, as has explained to me the young Sigmund Freud tonight. Women liberation or Nora's identity dilemmas will be no more an issue 100 years from now, as it will be *selbstverständlich* that women are entitled to their own career and care of the children and the house has to be divided equally between men and women. We Scandinavians will start with it but all Europe will rally and maybe even Asia and Africa as well if they will set free from fundamentalism. Not that I am a great believer in democracy, as I believe that at present the stupid people are in absolute majority all over the world, the majority is never right until it does right. I have arrived to all these insights being in exile, but mostly being alone, as the strongest men are those who stand alone. All the pioneers, the social reformers will continue to be perceived as enemies of the people even in 120 years from now and they will pay the price, as you should never wear your best trousers when you go out to fight for freedom and truth. I am more optimistic about women liberation than about democracy and social justice. The world will no more be able to overlook the fact that women have duties to themselves, not only to their husbands and children. It took 20 years before the authorities allowed *Ghosts* to be performed in Norway and each new play that I wrote had an explosive effect on intellectual circles. That is why my plays were promptly translated into German, French and English, during the decade following the initial publication. The topics that I raise in my plays

are so relevant and explosive that they became the centre of every conversation at every social gathering in Kristiania, and the hostess begged her guests not to mention Ibsen's new play.

Jacque Corot (aside) – Ibsen is probably the best playwright ever, he sounds modern in 1900 as in 2000, but so do Shakespeare and Moliere. He proves that you don't need to come from one of the leading cultures in order to become immortal, even a small country as Norway can contribute to world culture as large countries like Russia, England and France. However, this is true only in a few exceptions as small countries may contribute giants like Ibsen, Strindberg, Andersen, Munch, Grieg, or Kafka, but those will be rare cases for each of the countries as compared to the hundreds of prominent authors and artists in the larger countries.

Ernesta Stern – Emile Zola mentioned before that we share so much in common, that it will be a waste to remain divided. Actually, this is the motto of our dear President Emile Loubet and our beloved Prime Minister Pierre Waldeck-Rousseau, who settled at last the Dreyfus Affair. I have invited both of them to our reveillon but Pierre and Marie, his sculptor wife that you all know, as well as Emile and his wife Marie-Louise, preferred to celebrate in private, they are so modest these two couples, completely the opposite of our late president Felix Faure, to whom you addressed your famous article J'accuse in L'Aurore, dear Emile. No need to remind you in what circumstances our Felix died, we all know that he was with his mistress Meg – Marguerite Steinheil, both of them were with us last year, they came for just a few moments, because as you know le palais de l'Elysee is just en face. Anyhow, tonight we have another friend, who retired from politics in 1893 but I am convinced that when he'll return it will be as prime minister, but in the meanwhile he contributes immensely to France with his newspaper L'Aurore, taking an active & courageous part as a supporter of Dreyfus, Zola and the Dreyfusards, an opponent to the anti-Semitic and nationalist campaigns, in hundreds of articles, at the detriment of his political career but at the benefit of the conscience of France.

Georges Clemenceau – I mourn as you do our dear friend Felix Faure who was with us last year but unlike you I think that he had the best of deaths, probably shouting "Heaven, I'm in Heaven" until God, in whom I don't believe being a mecreant as you all know, complied to his wishes, taking him to Heaven. The only obituary that I can think of is: «Il se voulait César, mais ne fut que Pompée », but I don't want to corrupt young Edmond Rostand.

Oscar Wilde – Don't you worry Edmond, I can explain it to you later if you wish so.

Georges Clemenceau – Personally I believe that by entering nothingness, he must have felt at home. However, dear Ernesta, to answer your question, I do believe that within a few years church will be separated from the state, we'll recover Alsace and Lorraine, and France will have a brilliant future, but for that you have to be strong, to stand firm on your principles, implement social reforms and passing a law on 8-hour-day work to all workers. Because, whether we like it or not, whether it pleases us or shocks us, the French Revolution is a bloc from which nothing can be separated, because historical truth does not permit it. The Revolution is not finished, it is still continuing, we are actors in it, the same men are still in conflict with the same enemies. The struggle will go on, until the final day of victory, and until that day we will not allow anyone to throw mud at the Revolution. I believe in revolution, in a secular republic, in patriotism not nationalism. I'm not like the jury of the tribunal that accused you, my dear Emile, as I told them: "Your verdict will be less upon us than upon yourselves. We appear before you, you appear before history!" and indeed history has proved who was right and who was wrong. It'll be a catastrophe to leave to those military officers the fate of France, as we might lose the war against the Germans when it will occur and it will occur. We are the true patriots, they are just a caricature that will crumble in front

of the enemy, they are “courageous” towards Dreyfus, towards the weak, but cowards towards the strong enemy! Finally, we have to find the middle way between pacifism and militarism.

Jacque Corot (aside) – A day will come that you’ll be remembered as the best prime minister of France’s third republic, you’ll be called The Tiger, win the war, quite the opposite of the weaklings in France’s late thirties, you’ll become also the role model of Churchill.

Ernesta Stern – As Wilde intervened, I’ll present you to those guests who don’t know you yet if it’s at all possible. So, Oscar Wilde thanks for coming from Saint-Germain to our Faubourg, as you have chosen to live in France, even writing your fantastic play Salome in French, which was produced only in Paris, I wonder if it is because of the dance of the seven veils.

Oscar Wilde – Thank you dear Ernesta, as a matter of fact, I had quite a dilemma choosing between the reveillon dinner at our Hotel d’Alsace and yours, but ultimately I’ve decided to come because of the excellent guests that you have invited - so many artists and composers, Caruso, Puccini, and even my compatriots Shaw and one which I have invited, Henry James, the famous American/English author, a good friend of Zola, who recently published one of the novels I like most, *The Turn of the Screw*. He is here with his young friend the Norwegian/American sculptor who lives in Rome Hendrik Christian Andersen, don’t confuse him with the Danish Andersen. It is no secret why I have left forever England and the hypocrite Victorian society, only in France one can feel truly free and I enjoy every moment of my stay, although my health is quite precarious after the long years in jail which I have described in *The Ballad of Reading Gaol*, which only recently was attributed to me. If you ask me what do I wish for the next 120 years it is that in 2020 people will disclose overtly their sexual orientations and still succeed as prime ministers, authors, actresses, musicians, kings...

But seeking justice for homosexuals does not turn me into a ferocious fighter for social justice or for justice to Dreyfus. Very few of the human rights campaigners stood by me at the time of my conviction. As a matter of fact Zola, a strict moralist, had refused to sign a petition on my behalf when I was sentenced to jail. And I reciprocated by refusing to co-operate with him against Esterhazi. You might wonder how come that I associate with such dubious people as Esterhazi, but since my release from Reading Gaol, I am attracted to thieves, liars and assassins, as I find them more interesting than honest men, something to do with the seduction of sin and the kingdom of the wicked. Esterhazi confessed to me at a dinner one night that he had been selling secret military intelligence to the Germans. I have nothing against this Esterhazi, whom I find unkempt and a crook, but he admired my witticisms, and very few do so lately. You may be shocked that I feel largely indifferent to the poor Dreyfus and to anti-Semitism in general and I care very little for the Dreyfusards. I don’t agree with Marx that all those who are wronged by the bourgeois society should unite, on the contrary let each one seek to achieve his own justice. So I was unperturbed by Esterhazi’s confession, he was drunk anyhow, but not so Chris Healy who was with me and contacted Zola. Zola contacted journalists and events at last were set in train that would expose and destroy the whole rotten edifice that had been built in the case of Captain Dreyfus. La morale de cette histoire is, dear Ernesta, that ultimately I was pivotal in obtaining justice for Dreyfus, reluctantly, without my cooperation, but nevertheless my dinner with Esterhazi changed the face of history.

This is what I believe, not obtaining justice or equality, as you do, Emile and Georges, because it is absurd to divide people into good and bad. People are either charming or tedious, there is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. Yet, I am a dreamer. For a dreamer is one who can only find his way by moonlight, and his punishment is that he sees the dawn before the rest of the world. Otherwise I am not too optimistic about the fate of humanity, as I know that a good friend will always

stab you in the front and hearts are made to be broken. But if I don't believe in the future, what is left for us if not death. Death must be so beautiful. To lie in the soft brown earth, with the grasses waving above one's head, and listen to silence. To have no yesterday, and no tomorrow. To forget time, to forgive life, to be at peace. But cheer up, a new century is born!

Ernesta asked me to read for you the last stanzas of my poem *The Ballad of Reading Gaol* qui fait fureur and was sold in thousands of copies. I told her it was too gloomy but she insisted.

(We watch on the screen photos of poverty, jails & violence in Victorian England & Ireland, photos of imperialistic wars, while we hear Wilde reading from *The Ballad of Reading Gaol*)

Oscar Wilde -

In Reading gaol by Reading town  
 There is a pit of shame,  
 And in it lies a wretched man  
 Eaten by teeth of flame,  
 In a burning winding-sheet he lies,  
 And his grave has got no name.

And there, till Christ call forth the dead,  
 In silence let him lie:  
 No need to waste the foolish tear,  
 Or heave the windy sigh:  
 The man had killed the thing he loved,  
 And so he had to die.

And all men kill the thing they love,  
 By all let this be heard,  
 Some do it with a bitter look,  
 Some with a flattering word,  
 The coward does it with a kiss,  
 The brave man with a sword.

Jacque Corot (aside) – Yes, dear Oscar, you were right, it took more than 50, more than 100 years, until the prime ministers of Iceland and Serbia were lesbians, of Luxembourg, Belgium and Ireland were gays. Even gay and lesbian marriages are allowed in many important countries, and yet they have to fight for recognition in most countries of the world.

Ernesta Stern – As we have tonight tens of guests I present each one of you and we hold our conversation in French, that all of you know perfectly well, and some of you are really polyglots speaking most of the cultural languages of Europe, as we cannot truly understand the subtleties of *The Importance of Being Earnest*, dear Oscar, if we don't master English, as you need also to understand Italian in order to fully appreciate Gabriele d'Annunzio's *La città morta*, although the premiere of your play, *Gabriele*, was only in Paris last year at the Theatre de la Renaissance, with you Sarah Bernhardt. It was a brilliant idea to write a play following the public interest on archeology, after the successful excavations of Troy and Mycenae by the German Heinrich Schliemann. The flavor of the original is lost as can tell you here our Spanish friend Jose Echegaray with his play *El Gran Galeoto*, translated into English for the Shaftesbury production a decade ago. Dear Anton Chekhov, I read in Russian your most recent play *Дядя Ваня*, *Dyádyá Ványá*, *Uncle Vanya*, which was premiered last month at the Moscow Art Theater and received favorably. I think it is a masterpiece and you'll have much

success in France and over the world, but of course nothing can compare to the sadness and melancholy in the Russian original. You were so kind to bring with you here the director and actor [Konstantin Stanislavski](#) and the brilliant actress [Olga Knipper](#). My Austrian friend [Arthur Schnitzler](#) let me read yesterday his new play *Reigen* in German, it is not even printed and of course was not published or staged. *La Ronde* or *Reigen* is a round dance, portrayed in the English rhyme *Ring a Ring o'Roses*, as you can tell us dear Oscar. This sensational play scrutinizes the sexual morality and class ideology of our times through successive encounters between pairs of characters before or after sexual encounters. By choosing characters across all levels of society, the play offers social commentary on how sexual contact transgresses class boundaries. Believe me, the play will be sensational and I foresee for it a tremendous success provided that brave theaters will have the courage to stage it, if not today maybe in 20 years from now, although the German acerbic sense of humor might be lost in the translation. And the same reservations apply to [Henrik Ibsen](#)'s *En Folkefiende*, whom you heard before. Believe me, it is worthwhile to learn Norwegian or Danish just to understand better this extraordinary and revolutionary play, and you should explain to me dear Henrik what is the difference between written Danish and Norwegian if there is any at all. And how can you appreciate *Cyrano* if you don't master French? You have mentioned your compatriots, dear Oscar, and I am so pleased to have here at our dinner George Bernard Shaw, whose play *Arms and the Man* is my favorite, and also has to be read and seen in English. He befriended Zola in his London exile, as they share similar social values. Shaw was delighted to come to Paris and meet so many friends in the legion of social fighters – Zola, Ibsen, Clemenceau...

[George Bernard Shaw](#) – I don't share with Emile only political and social views, we denounce together as well [Victorien Sardou](#)'s plays, although he is extremely popular in your country, especially after the tremendous success of *Madame Sans-Genie*. He exalts the mechanics of playmaking at the expense of honest characterization and serious content, which I call "Sardoodledom". He writes well-made plays, creates an illusion of life, exactly the opposite of the realistic elements of Zola's novels and my plays. Yet Sardou was elected to the Academie Francaise and Emile was not, what an aberration. When shall we understand that without art, true art, the crudeness of reality would make the world unbearable, as you use a glass mirror to see your face; but you use works of art to see your soul. Literature's purpose is to improve our lives, not only to entertain us, we have a social mission on earth, to denounce hypocrisy, bigotry, injustice, poverty, racism, tyranny. But I am not a blind supporter of democracy, as democracy is just a device that ensures we shall be governed no better than we deserve. And the people may elect presidents who will rule even worse than absolute kings. We shall arrive to the conclusion what is the best form of government by trial and error, as a life spent making mistakes is not only more honorable, but more useful than a life spent doing nothing. Success does not consist in never making mistakes but in never making the same one a second time. And if I have a wish it is that within 50 years, if I am still alive, England and France will achieve the welfare of their population, but not only them - the whole of Europe!

Jacque Corot (aside)– Yes George, you managed to live as wished until 1950 and at the age of 94 you could witness European welfare state, based on Leon Blum's reforms, and Clement Attlee's aim to maintain full employment, a mixed economy and a greatly enlarged system of social services provided by the state. You were a prophet and changed the attitude of society.

Ernesta Stern – We have here another guest from London – it is our friend Claude Monet, who spends most of his time in London with his son nowadays but agreed to come just for the holidays to Paris. Well, actually, to tell the truth he divides his time between his lovely house and garden at Giverny, which I visited. Maybe Claude you can tell us what are you painting?

Claude Monet – First of all, as a fervent Dreyfusard, I want to congratulate all of you on your successes, and especially you dear Emile who have returned from exile. A few months ago I began painting in Giverny the water lilies, you can ask what is the purpose of painting over and over water lilies, but I see there an extraordinary opportunity to paint their alternating light and mirror-like reflections and it quite concurs with what I am painting now in London where I paint Charing Cross Bridge, with the same concept of light and impressions, as with the Rouen Cathedral, the Poplars and the water lilies. Color is my day-long obsession, joy and torment. I would like to paint the way a bird sings. It's on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly. Every day I discover more and more beautiful things. It's enough to drive one mad. I have such a desire to do everything, my head is bursting with it. The essence of the motif is the mirror of water, whose appearance alters at every moment. Nevertheless, my work is quite different from Matisse's works, Cezanne's or Gauguin's. I think that I am the modernist, but I may be mistaken. And who knows, if I started to decompose light tomorrow a young painter would decompose a nude, maybe he has even started working, here in Paris, and will expose his works tomorrow.

Jacque Corot (aside) – You were so right Claude. Pablo Picasso, who is only 19 will come within a few months to Paris and in 1907 will expose his famous Les demoiselles d'Avignon, which revolutionized modern art. But the friendship between the two Dreyfusards – Monet and Clemenceau resulted in building one of the most exhilarating museums, the Orangerie, to host Monet's Water Lilies, as Monet is also a precursor of Modern Art, no less than Picasso.

Ernesta Stern – I have brought here at our Salon some of Claude's latest masterpieces that you can watch. He is the painter that I love most and is the accomplished artist and humanist. While you watch Monet's paintings, Debussy will play for us on the piano his Arabesques.

(We can watch Monet's paintings on the screen, while we hear Debussy's piano Arabesques)

Ernesta Stern – Many of you are over 50, except Sarah Bernhardt who is forever young, but we have also some young artists, as our dear Claude Debussy, another Claude. I like so much his music, which is quite the opposite of Wagner's cacophony whom I abhor, not only because he was such an anti-Semite. Debussy is impressionism in music, poetry. He revolutionized music with Prelude a l'apres-midi d'un faune, and he played now Arabesques.

Claude Debussy – I agree with what you said Monet, that there is much in common between us, as there is nothing more musical than a sunset. Music is the arithmetic of sounds as optics is the geometry of light, music is the silence between the notes, music is the expression of the movement of the waters, the play of curves described by changing breezes, I wish to sing of my interior visions with the naive candour of a child. I love music passionately. And because I love it I try to free it from barren traditions that stifle it. Some people wish above all to conform to the rules, I wish only to render what I can hear. There is no theory. You have only to listen. Pleasure is the law. Extreme complication is contrary to art. Works of art make rules; rules do not make works of art. Composers aren't daring enough. They're afraid of that sacred idol called 'common sense', which is the most dreadful thing I know - after all, it's no more than a religion founded to excuse the ubiquity of imbeciles! Beauty must appeal to the senses, must provide us with immediate enjoyment, must impress us or insinuate itself into us without any effort on our part. Some people call me a revolutionary, but if we look at the works of Bach ... on each page we discover things which we thought were born only yesterday, from delightful arabesques to an overflowing of religious feeling greater than anything we have since discovered. How much has to be explored and discarded before reaching the naked flesh of feeling. The sound of the sea, the curve of a horizon, wind in leaves, the cry of a bird leave manifold impression in us. And suddenly, without our wishing

it at all, one of these memories spills from us and finds expression in musical language... I want to sing my interior landscape with the simple artlessness of a child. So what we do common, dear Monet, is to collect impressions and we are not in a hurry to write them down.

Jacque Corot (aside) – I am speechless from the dissertation of Debussy, which is a verbatim account of what he has said in his lifetime, word by word. The two Claudes – Monet and Debussy – have sung and painted an ode to minimalism, condensing the essence of expression in art, as opposed to the huge canvases of Gericault and endless operas of Wagner.

Ernesta Stern – Allow me, dear friends, to present now a flamboyant composer, Giacomo Puccini, we all thought that he reached the peak of art with his *La Boheme*, with *Manon Lescaut*, all based on French themes and authors, as Giacomo you may be Italian by birth, but you are one of us, more French than the Frenchmen. And this time he told me that his new opera *Tosca* is on an Italian theme, but is based on a work by a French author. We all were at Victorien Sardou's premiere of his play *La Tosca*, 12 years ago at the Theatre de la Porte Saint-Martin with the one and only Sarah Bernhardt who is with us tonight. I enjoyed it despite negative reviews from the Paris critics, and we just heard by Shaw why he and Zola don't like too much Sardou. It was a most successful play and Sarah toured with it throughout the world for a few years, but she has another surprise for us that she'll disclose later on. Nevertheless, I managed to convince our dear Puccini who is now rehearsing his new opera at the Teatro Costanzi in Rome, to come to Paris for a couple of days, because cultural Paris is the place to be at the dawn of the new century, the last one of the second millennium. Actually, he still didn't want to come, so I told him that as we are compatriots, being born in Trieste in December, I'll not tell you how many years ago, this would be my birthday present!

Giacomo Puccini – My dear friends, it is indeed such a pleasure to be here at your Salon, I invite you all to the premiere that shall be held within a few days in Rome. Don't pay attention to the warnings of an anarchist bombing of the theatre, the premiere will be attended by Queen Margherita, Luigi Pelloux our prime minister, and even my rivals as Mascagni and Cilea will come. This time I am attempting a foray into verismo, with a realistic depiction of many facets, including violence. I wanted very much to adapt Sardou's play since I saw it a decade ago. I felt that it was the opera I needed, with no overblown proportions, no elaborate spectacle, no excessive amount of music. I do assure you, dear Ernesta, that as you abhor Wagner, I was not influenced by him in my new opera, and if I employ musical signatures for the opera's characters and emotions, it does not mean that I have adopted his leitmotifs, this opera is a pure Puccini opera, no more no less. I only have two regrets, that I couldn't take Arturo Toscanini to conduct my opera, being fully engaged at La Scala in Milan and that the young Enrico Caruso whom I wanted to create the role of Cavaradossi in my opera was passed over in favor of a more experienced singer, but I have brought them with me, and Caruso will sing for you some of the most beloved arias. I'll say just one word of warning – when Caruso auditioned for me in 1897, I exclaimed: "Who sent you to me? God himself?"

Enrico Caruso – Nobody expects to hear my insights at such a young age, but I was asked what the secret of my singing is. I had always sung, as far back as I can remember, for the pure love of it. My voice was contralto, and I sang in a church in Naples from fourteen till I was eighteen. To become a singer requires work, work, and again, work! I know that I am a singer and an actor, yet in order to give the public the impression that I am neither one nor the other, but the real man conceived by the author, I have to feel and to think as the man the author had in mind. I never step upon a stage without asking myself whether I will succeed in finishing the opera. The fact is that a conscientious singer is never sure of himself or of anything. He is ever in the hands of Destiny. And, finally, I know that I have to save my voice

in order to sing a few more times in my career. But when I go before the audience, when I hear the music and begin to sing, I cannot hold back. I give the best there is in me. I give all!

I'll sing for you tonight first of all, and it is a surprise for you caro Puccini, E lucevan le stele from Tosca, so at least here I'll be Cavaradossi, then I'll sing from La Boheme as Rodolfo Che gelida manina and O Soave fanciulla with a young and talented Mimi, and finally from Puccini's repertoire – Donna non vidi mai, as Chevalier from Manon Lescaut. Then, I'll sing some arias from my Verdi's repertoire – La donna e mobile as the Duke from Rigoletto of course, Libiamo ne lieti calici/Brindisi as Alfredo with another talented Violetta, from La Traviata, and Celeste Aida as Radames from Aida. To finish my Italian repertoire I'll sing Una furtive lagrima as Nemorino in Donizetti's L'Elisir d'amore, and from Paglacci Ridi Pagliaccio as Canio. You probably met Ruggero Leoncavallo from the years he lived in Paris and he has of course also a French wife Berthe Rambaud. And this brings me to the final part of my performance, unless there is time also for Italian songs, the French arias – from Bizet's Carmen – as Jose – La fleur que tu m'avais jetee, Nadir's aria je crois entendre encore in Les pecheurs de perles, and from Gounod's Faust, as Faust, the aria Salut demeure chaste et pure.

(We see and hear the original Caruso on the screen, then we hear 12 opera arias by the actor)

Jacque Corot (aside) – What a treat! Caruso and Puccini, Monet and Debussy, what a fine artistic taste has this beloved Ernesta, I just need to hear Sarah Bernhardt as Rostand's L'Aiglon, and it might become the most exhilarating cultural night of my first 80 years.

Ernesta Stern – I promised you a surprise, I'll let our young friend Edmond Rostand, whom you all know after the unforgettable premiere of Cyrano, to tell you about it de vive voix.

Edmond Rostand – I have a problem! A couple of years ago, when I was only 29, most of you here were present at one of the most astounding successes in French Theater, the premiere of my Cyrano de Bergerac with Constant Coquelin, here with us. It came as a total surprise for me as well as for everybody. It took me 18 days to write the play, the rehearsals were chaotic, yet the audience at the Theatre de la Porte Saint-Martin was exhilarated and a full hour after the curtain fell, they still applauded. Since then it was played all over the world for hundreds times, in Paris only for 300 consecutive nights. Dear Sarah Bernhardt who was playing on the night of the premiere in another play came only for the last act. She made me promise that she'll have a leading role on my next play. We started to collaborate in 1895 when she created the role of Melisandre in my La princesse lointaine at the Theatre de la Renaissance. When she performed it in London later the same year it received a bad review by you George Bernard Shaw, but we forgive you as you are biased only for realistic plays. Sarah, undeterred asked me to write another play for her. She created the role of Photine in La Samaritaine in April 1897 at the same theater, and I fell satisfied that I had proven to the public that I am more than a writer of comedies. And of course right after that came Cyrano. So I had two challenges – to prove that I can surpass myself in my next play and even more important – to write a play where our dear Sarah will have the role of her life. And all of you know how difficult it is, especially after Sarah triumphed recently as Hamlet. But that gave me an idea, why not create for her a role of a young man, as in Hamlet but a Frenchman, and who is more French than the son of Napoleon – L'Aiglon, the young eagle, the Duke of Reichstadt. This would be the ideal role for Sarah Bernhardt. She was enthusiastic and I started to write the play in six acts – 4 hours long that will premiere within a few weeks and that we are rehearsing at the Theatre Sarah Bernhardt, the new name of the Theatre Lyrique, but she'll tell you all about it in a few moments and, surprise, she will play some monologues of our new play. What can I add? That I hope that my new play will be better and more successful than Cyrano, if not for my humble talent at least for the formidable performance of Bernhardt.

As for the future, I just hope that when I am aged 50 my plays will still be performed, and that L'Aiglon in 1950 will be performed successfully from Paris to Cairo, from London to New York, Cyrano in 2000 will be performed from Moscow to Palestine, from Buenos Aires to Tokyo, maybe also as an opera, a ballet, or even a film in this new media. What might happen in 2020, as you asked dear Ernesta? I hope that by then the world will not be ruined by world wars, as it almost happened last year because of the Fashoda Incident, or a war with Germany, Turkey, Russia, or even a pandemic, a flu of some sort, that can kill me and millions others, but these may happen in 1920, in 1940, or 1914, or 1918. I am not so optimistic as Zola here who wants to live and create until 90, I'll be happy if I can create until I reach your age Emile of 60. I noticed that I spoke too much, but what can I do if I'm used to write 6-acts plays?

Jacque Corot (aside) – It is true that you write 4 hours-long plays and in verse on top of that, but unlike Sardou's plays your plays are immortal and Cyrano is probably the most popular play in the world because of his eternal themes. Every time that I see Cyrano or L'Aiglon I am thrilled as in the first time, and last but not least – Cyrano died at the age of 36, L'Aiglon died at the age of 21, and you, dear Edmond, will die at the age of 50 from the Spanish Flu.

Sarah Bernhardt - What can I say? If I was ten years younger, at the age of Edmond Rostand, I would seduce him, but I am too old for him, he loves too much his young wife Rosemonde Gerard. And how can I compete with a poetess as talented as you dear Rosemonde who wrote at the age of 18 the immortal lines: "For, you see, each day I love you more, Today more than yesterday and less than tomorrow." Immediately after that he married you. I plan to make a record of this poem *Les Vieux*, whenever I find the time to do it, imagine, a 18 youngster writes a poem on lovers who grow older together. Maybe you don't know but we once played together as Rosemonde was Roxane and I was Cyrano. But seriously, Edmond and I are a winning couple at least on the theater and together we'll surpass Rostand's success of Cyrano with our new play L'Aiglon. What could be more successful than this play to be performed during the Exposition Universelle in Paris, a patriotic subject about Napoleon, and I can tell you a story or two about that, as I was intimately involved with Napoleon's family as you all know, although not with Napoleon himself, as those who maintain that I am old are joking about. Anyhow, Edmond didn't want me to work too hard and he distributed the roles evenly with many other actors. I hope that this role will become one of my signature roles, maybe my magnum opus, and not just a gimmick of an old lady playing a 21 years-old man.

This year I opened my own theater with a revival of Sardou's *La Tosca* (yes Puccini, what a small world!), as well as revivals of my major successes – *Phedre*, *Theodora*, *Gismonda*, *La Dame aux Camélias*, *Dalila*, and Rostand's *La Samaritaine*. I had an unprecedented success with *Hamlet*, in a prose adaptation which I had commissioned from Eugene Morand and Marcel Schwob. I didn't play *Hamlet* as most of the other players, but in a direct, natural and very feminine way, as *Hamlet's* question To be or not to be, may well be To be or not to be a man or a woman. And as usual the British critics were not pleased with my interpretation of their hero, but unlike you my dear George that I cannot be cross with you, as all the women succumb to your charm, I told this despicable Max Beerbohm what I truly think of him.

Oscar Wilde – All these long speeches make me dizzy, I am too weak to suffer them, can I at least smoke? And by the way, are you sure, dear Sarah, about *Hamlet's* sexual identity?

Sarah Bernhardt – I don't mind if you smoke and I don't care if you burn, and don't interfere anymore when I speak! I could volunteer to Max and George even more acerbic critics, as "Bernhardt is too prone to exaggerate her powers; she wants to play *Hamlet* when her appearance is more suitable to *King Lear*." Or "Bernhardt is so fond of playing male parts, as it is not male parts but male brains that she prefers". Anyhow, I need someone here to teach

me the walk and posture of young cavalry officers to impersonate the young Duke. I have a problem as Marie-Louise is allegedly younger than me, although I am ageless, and how can I play her son? But I promise you that by the premiere the critics will say that I died (in the play not in real life, as I intend to outlive all of you) so I died as dying angels would die if they were allowed to. And the play will be so successful during the Exposition and after that it will run for years, and a standing-room place will cost as much as 600 gold francs. The play will inspire the creation of Bernhardt souvenirs, statuettes, medallions, fans, perfumes, postcards, pastries, cakes. As for the forecasts in 1950, 2000, 2020, I don't have to make any forecasts, as I intend to live until 2020 and experience personally what will happen to humanity!

Jacque Corot (aside) – Mark Twain said: “There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses— and then there is Sarah Bernhardt”. Rostand called her “the queen of the pose and the princess of the gesture”, while Hugo praised her “golden voice”. She made theatrical tours around the world, was one of the first prominent actresses to make sound recordings and to act in motion pictures. This summarizes quite well who Sarah Bernhardt was, as she personified (and lived) perfectly our century in all its aspects.

Ernesta Stern – Sarah has agreed to play in avant-premiere parts of her role in L’Aiglon. Coquelin, come here and be useful, you’ll just have to say the replica “Vive l’Empereur!” Our dear Coquelin is forever linked to Bergerac, as he now plays in Plus que reine by Emile Bergerat and he is scheduled to tour in America with Sarah Bernhardt at Broadway’s Garden Theatre in a production of Cyrano de Bergerac with Bernhardt playing Roxane. The Americans are planning to film with him the duel scene from Cyrano with sound recording on phonograph cylinder and it will have both color and sound, imagine! On their return to France both will continue to appear in L’Aiglon at Theatre Sarah Bernhardt. What a busy schedule!

...

Jacque Corot (aside) – Life is short, except mine of course, as I live now for 80, 120 years or maybe forever, being a virtual protagonist anyhow. All this evening, anyhow, existed or not, I don't know, or I made it up in my feverish mind. Anyhow, I fully concur with Yvette's insight that people should reconcile, not be fanatic, live in harmony, in fraternity, peacefully.

Yvette Guilbert reappears, she is dressed in bright yellow with long black gloves and stands perfectly still, gesturing with her long arms as she sings. She accompanies her songs with monologues, being called a “disease”, her lyrics are raunchy, their subjects are tragedy, lost love and the Parisian poverty from which she had come. And the audiences love her, at Ernesta Stern's Salon, as well as in Paris, the French Riviera, in England, Germany, the US.

Yvette Guilbert – I am pleased to see here so many friends. Sigmund Freud who attended many of my performances, corresponds with me despite our divergence of opinions on the Affair, and has my signed photo on his desk. The first time we met was in August 1889 when he came to see me at the Eldorado, at the recommendation of Mme Charcot. Toulouse-Lautrec who made so many of my portraits and caricatures, even a whole book, and I forgave him on presenting me in a distorted and distasteful manner. George Bernard Shaw who wrote a favorable review highlighting what he perceived my novelty. I am surprised that you didn't invite the Prince of Wales to whom I performed also in a private party. But my dear friend Sarah Bernhardt is here and so is Marcel Proust, who wrote about me his first article in Le Mensuel. I met all of you at the Moulin Rouge, Le Chat Noir, at private Salons. I do my utmost to revive also traditional French folk songs, besides my original chansons, with their sharp anti-bourgeois and anti-establishment tone, you see, dear friends, I am not always a supporter of the establishment. I'll sing for you a repertoire of 10 songs – 5 original and 5 folk

songs: Nini peau d'chien by Aristide Bruant, Je suis pocharde by Louis Byrec, Le fiacre by Leon Xanrof, Fleur de berge by Jean Lorrain, D'elle a lui by Paul Marinier. And from the classics – Le temps des cerises, Plaisir d'amour, Fanfan la Tulipe, Au pres de ma blonde and finally Vive la rose. I hope that you'll enjoy those songs, with the spirit of Paris and France.

(We see and hear Yvette Guilbert from old records and films on the screen, then the actress sings 10 French Belle Epoque songs from the end of the 19<sup>th</sup> century, and traditional songs)

Ernesta Stern – No need to introduce to you Henri de Toulouse-Lautrec, a painter, printmaker, draughtsman, caricaturist and illustrator, whose immersion in the colorful, theatrical and cabaret life of Paris in this fin-du-siecle, produced a collection of enticing, elegant and provocative images of the modern, sometimes decadent, affairs of Paris and our times.

Henri de Toulouse-Lautrec – In the spirit of what our dear Yvette has just said, what I admire in you dear Ernesta is that you are not a fanatic, you are befriended with the pillars of social justice as Zola, Tolstoy, Shaw, Ibsen and Clemenceau, but you allow in your salon more frivolous and less moral libertines as my dear friend Oscar Wilde and me. As you know I am an anglophile and while in London I met and befriended Wilde. When he faced imprisonment in Britain I was among the few who became a very vocal supporter of him and I made a portrait of Wilde during his trial. You've probably heard that my father is a Count, we are descendants of the counts of Toulouse, but my tastes are far more popular, in women and in alcohol, and I am not ashamed of it. I won't plead that the reason for my lousy conduct is because I am mocked for my short stature and physical appearance. I hope, dear Ernesta, that within 50 or 100 years, handicapped people like me would be treated more fairly and not as curiosities fit for the circus. I am proud that I have achieved on my own quite a career, since I started in 1885 to exhibit my work at the cabaret Mirliton of [Aristide Bruant](#) here present. By the way, Bruant was last year a candidate for the workers' district of Belleville and received only 525 votes... I made several portraits of Suzanne Valadon and supported her ambition as an artist and you know how difficult it is for women to be painters and even writers. As I am a gentleman, so-called, I won't disclose what the nature of our relationship was, I would just say that I had a great admiration for her as an artist. Anyhow, I painted for Moulin Rouge and other cabarets not only depictions of our Yvette Guilbert, but of the dancer Louise Weber, better known as La Goulue who created the can-can, and of the dancer Jane Avril as well. After achieving recognition I took part from 1889 to 1894 in the Salons des Independants with landscapes of Montmartre. It was an honor for me to expose with Cezanne and Gauguin.

Still, my talent is nothing in comparison to the talent of Van Gogh, with whom I exhibited in Paris. I have much in common with your Cyrano, dear Rostand, not because both of us are so handsome, with my nose and his legs one could draw the ideal man, but because in 1890 during the banquet of the XX exhibition in Brussels, I challenged to a duel the artist Henri de Groux who criticized Van Gogh works and refused to have his works displayed in the same gallery as Van Gogh. You all know that de Groux apologized and the duel never took place because he was afraid of La Botte de Toulouse which is even more fatal than Paul Feval's La Botte de Nevers, especially taking into consideration the size of mes bottes or my boots. And as Feval's Le Bossu was not really a Hunchback, I am not really a midget, and at a duel I recover my true nature, just as Le Bossu and Cyrano. In a decade, who will ever know a de Groux existed while Van Gogh will be acknowledged as one of the greatest painters in history. What you don't know probably is that this de Groux moved to Paris, befriended Emile Zola, and during the social unrest resulting from the Dreyfus Affair, he acted as one of Zola's bodyguards. Which is a pity because if Zola had asked me I could act as his bodyguard

and nobody would dare touch him. But, *treve de plaisanteries*, I am pleased that you returned to Paris, dear Zola, and that you are free again and your life is not in danger anymore.

Despite my collapse from exhaustion I recovered at the sanatorium and I returned to work at my studio. I work quietly in my corner, as I don't belong to any school, I paint things as they are, I don't comment, I record, even if things are ugly, as ugliness has its beautiful aspects, it is thrilling to discover them where nobody else has noticed them. I am just trying to do what is true and not ideal. For me only the human figure exists, landscape should be no more than an accessory. I don't try to do something because it is new, novelty is not a quality per se, it is seldom the essential, my purpose is only to make a subject better from its intrinsic value. I hope to live for many more years to come, as I have plenty to say, and to paint, to experience. But if the Angel of Death will arrive sooner than I choose so, I'll duel with him (raises his cane, fencing with an invisible enemy), borrowing the lines from your *Cyrano*, dear Edmond:

Prince, demande a Dieu pardon!  
 Je quarte du pied, j'escarmouche,  
 Je coupe, je feinte... He ! la, donc !  
 A la fin de l'envoi, je touche.

Jacque Corot (aside) – What a tragedy, what a waste, such a talent, and to die so young at the age of 36, after a life of debauchery, you and Van Gogh have become much famous, 50 and 120 years later, with your paintings sold at astronomical sums. You'll live forever, even if both of you had such a miserable life. A year after your death Zola was murdered after all, probably because you were not there to guard him with your famous talent as *escrimeur*. But the attitude towards handicapped will change drastically within 50 and 100 years from your death. They'll become an integral part of society, respected and encouraged to study, to pursue a career, ceasing to be ridiculed, and even at the *Comedie Francaise*, deaf people will be seated in stage boxes at half a price with acoustic devices and captions in front of them.

Ernesta Stern – The night is young, this would be a night to remember. We have with us many guests from all over Europe and I am extremely pleased to invite for a speech a dear guest, William Schwenck Gilbert, the English dramatist, librettist, poet and illustrator, best known for his collaboration with composer Arthur Sullivan, which produced fourteen comic operas.

W. S. Gilbert – If you expect me to contribute something new or witty or important to your guests dear Ernesta you are probably mistaken. Furthermore, if they hear me they will probably confirm the general opinion that I've an irritating chuckle, I've a celebrated sneer, I've an entertaining snigger, I've a fascinating leer. Each little fault of temper and each social defect in my erring fellow creatures I endeavor to correct. Life is a joke that's just begun. Darwinian man, though well-behaved, at best is only a monkey shaved. You have no idea what a poor opinion I have of myself and how little I deserve it. Anyhow, dear Zola, Clemenceau, Ibsen and Tolstoy, I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances. We live in a world where everyone is somebody, but actually no one's anybody. I think therefore, that it is my duty to live up to my reputation. Those are my impressions on the world that I conveyed in my 14 comic operas composed by Arthur Sullivan, and that you have probably seen most of them – *H.M.S. Pinafore*, *The Pirates of Penzance*, *Princess Ida*, *The Yeomen of the Guard*, and *The Mikado*. I really cannot understand why distinguished playwrights as Oscar Wilde and George Bernard Shaw who are with us tonight maintain that I have inspired them, maybe to write quite the opposite of what I've written, as their works are by far superior to mine, I'm joking of course,

I have just lyrical facility and a modest mastery of metre, and this probably has contributed to the poetical quality of comic opera to a position it have never reached before, which was low.

Jacque Corot (aside) – Gilbert and Sullivan’s comic operas are still as popular as in their premieres all over the world, even at schools. Gilbert’s sense of humor is so subtle, so modern, so relevant, that we can hear his operas time and again and always enjoy them as in the first time. He understands human nature as well as Moliere, Aristophanes, Wilde & Shaw.

Ernesta Stern – Gilbert brought with him 4 actors who will perform some of his comic operas most famous scenes, from *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, and more.

(We see on the screen settings of Gilbert and Sullivan’s operas, while we hear the 4 actors who perform famous scenes from *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*...)

Ernesta Stern – I love Jules Verne, I think that he is one of the best authors in France and in the world, and I know that I’ll receive because of that a lot of criticism by Feinschmeckers. But *Vox populi vox Dei*, as his novels are best sellers, he is the most translated French novelist, and he is perceived by serious scientists as a futurist whose forecasts are realistic.

[Jules Verne](#) – Thank you dear Ernesta, I am not going to tell you anything new about my books *Around the World in Eighty Days*, *Twenty Thousand Leagues under the Seas*, *Journey to the Center of the Earth*, *Michel Strogoff*, *L’île mystérieuse*, *Cinq semaines en ballon*, *De la terre a la lune*, *Les enfants du capitaine Grant*, my plays, my essays, my poems. But to answer your question about our forecasts for the next 50 or 100 years, I’ll tell you and your guests about a book that I’ve written in 1863 but my publisher Pierre-Jules Hetzel refused to publish because he thought it was too unbelievable. I’ll let you and posterity judge who were right.

The book is called “Paris in the Twentieth Century”, I would call it a science fiction novel. It presents Paris in August 1960, where society places value only on business and technology. I know dear Ernesta and Marie Curie how much you value culture and literature, although you belong to the business and scientific elites, but this will gradually vanish in the next decades and society will become extremely materialistic. Anyhow, 36 years have elapsed since I wrote the book and in many cases I notice that my forecasts were true, but probably your grandsons in 1960 or great grandsons in 2020 will judge me. Who knows, maybe if in 2000 my book will finally be published it will become a best seller, better than *A voyage to the moon*, which might happen by 1960. My main character, Michel searches in the library classic literature from the 19<sup>th</sup> century – Hugo and Balzac, but he finds there only books about technology.

And what kind of technology we’ll have by then – cars powered by internal combustion engines, gas stations, paved asphalt roads, elevated and underground passenger train systems, high-speed trains powered by magnetism and compressed air, skyscrapers, electric lights that illuminate entire cities at night (remember that I wrote it in 1863), fax machines that I call picture-telegraphs, elevators, primitive computers which can send messages to each other as part of a network sending information across vast distances, the utilization of wind power, automated security system, the electric chair, and remotely-controlled weapon systems, as well as weapons destructive enough to make war unthinkable, maybe following your new invention of radioactivity, dear Marie Curie. My book predicts the growth of suburbs, of mass-produced higher education, department stores, maybe as you described so well, my dear Emile Zola, massive hotels, electronic music, a new musical instrument similar to a synthesizer, and the replacement of classical music performances with a recorded music industry, which will leave you, dear Joseph Joachim unemployed, unless you record your music. The entertainment industry would be dominated by lewd stage plays, often involving

nudity and sexually explicit scenes. But on the other hand, feminism shall prevail in the new society, with women moving into the workplace, but with a rise in illegitimate births. I know that all those inventions are far-fetched, but so were my inventions in *Around the World in 80 days*, submarines, flights, and who knows trips to the moon and to the center of the earth.

Jacque Corot (aside) – Dear spectators of the play, I admit that I have given myself poetic license and described in modern terms what Verne said in different terms, but all the inventions are there in his book, and the book indeed became a best seller when it was discovered and published in 1994. Verne was a true futurist and he had a scientific vision unprecedented in literature. He was belittled by Zola and by most “serious” authors, but he was loved by the French public, and is still loved by the world, in books, films and plays.

Ernesta Stern – I am pleased to introduce to you a young dancer, Isadora Duncan, she is only 22 but she reinvented dance in a modern technique that is completely revolutionary. She moved to London last year from her native California, she divides her time between London and Paris, but I believe that she’ll settle finally here, as the French society is breaking convention. She performs in the Salons of the Parisian society and returns to the Greek roots of classic dance as can be seen in Greek vases and bas-reliefs in the British Museum and the Louvre. She’ll be accompanied with his piano music, by our dear [Reynaldo Hahn](#), who with Marcel Proust, comes regularly to my Salon. He was born in Venezuela 25 years ago, but lives in Paris and is a composer. He is known for his beautiful songs and admires Isadora Duncan. In fact he said about her: “In those moments where beauty and emotion fuse and climax, something of the immortal floats about the dancer; she wanders in a divine ray, in a mist where all works of art circle in unison with her.” Isadora dear, the floor is yours.

[Isadora Duncan](#) – I’ll just say a few words about my conception of dancing. I imagine that I have traced dance to its roots as a sacred art. I developed from this notion a style of free and natural movements inspired by the classical Greek arts, folk dances, social dances, nature and natural forces as well as an approach to the new American athleticism which included skipping, running, jumping, leaping and tossing. Let the dancers come forth with great strides, leaps and bounds, with lifted forehead and far-spread arms, to dance. Let us focus on natural movement emphasized steps, such as skipping, outside of codified ballet technique. I think that each movement was born from the one that preceded it, that each movement gave rise to the next, and so on in organic succession. I believe that this philosophy will create modern dance, not rigid as ballet, but natural, restoring dance to a high art form instead of merely entertainment, as I strive to connect emotions and movement: I spent long days and nights in the studio seeking that dance which might be the divine expression of the human spirit through the medium of the body's movement. I believe dance is meant to encircle all that life has to offer—joy and sadness. This is exemplified in my costume of a white Greek tunic and bare feet. Inspired by Greek forms, my tunics also allow me a freedom of movement that corseted ballet costumes and pointe shoes does not. In a word – we were once wild, don’t let them tame us. It has taken me years of struggle, hard work, and research to learn to make one simple gesture, and I know enough about the art of writing to realize that it would take as many years of concentrated effort to write one simple, beautiful sentence. I dance before you but I don’t tell you what it means, because otherwise there would be no point in dancing it.

Movements are as eloquent as words. The dancer's body is simply the luminous manifestation of the soul. The wind? I am the wind. The sea and the moon? I am the sea and the moon. Tears, pain, love, bird-flights? I am all of them. I dance what I am. Sin, prayer, flight, the light that never was on land or sea? I dance what I am. To awaken human emotion is the highest level of art. People don't live nowadays: they get about ten percent out of life. I hope to prove

you that a dancer, if she is great, can give to the people something that they can carry with them forever. They can never forget it, and it has changed them, though they may never know it. My motto is “sans limites”, in dancing and in life, as you’ll see in a few moments.

(We see on the screen Isadora Duncan dancing, as well as photos of her on stage, then we watch the dancing actress who dances, accompanied by the piano music of Reynaldo Hahn)

Jacque Corot (aside) – Isadora Duncan has become a legend in her life time, as she has reinvented dancing, she is perceived as the “Mother of Dance”. Duncan also had a relationship with the poet and playwright Mercedes de Acosta, as documented in numerous revealing letters they wrote to each other. In one, Duncan wrote, “Mercedes, lead me with your little strong hands and I will follow you – to the top of a mountain. To the end of the world.”

Ernesta Stern – Dear friends, I welcome our Portuguese friend, the author and diplomat Eça de Queirós, one of ours as he lives in Paris since 1888 and before he lived in England for a similar period, he lived a couple of years in Havana, Cuba, visited Egypt, the United States, central America, Canada, all over the world. But he is mostly known by his naturalist novels, which are among the best, and Zola his friend maintained to me that he is better than Flaubert. But Eca de Queiros is one of us, a Dreyfusard, he knows the French society better than most.

Eça de Queirós – If I would have to sum up my career as a diplomat in one sentence, I would say: Politicians and diapers have one thing in common. They should both be changed regularly, and for the same reason, as human nature is the same all over the world. Except Englishmen, of course, a strange people, for whom it is out of the question that anyone can be moral without reading the Bible, and strong without playing cricket, and a gentleman without being English! That is why I asked to be appointed consul-general in Paris, the best position in the world. Unfortunately the cultural world has not read my novels *O crime do Padre Amaro*, *O primo Basilio*, or *A reliquia*, and it is a pity because the Portuguese Almeida Garrett and Julio Dinis, the Brazilian Machado de Assis, author of *Dom Casmurro* who is with us tonight, and Jose de Alencar, have much to offer to the world cultural patrimony.

Maybe I am less known because I don’t possess absolute beliefs on social justice, as Zola, Ibsen or Tolstoy. I believe that - Human effort may manage at its best to transform a starving proletariat into a well-fed bourgeoisie; but then a worse proletariat emerges from the bowels of society. Jesus was right, there will always be the poor among us. Which proves that this humanity is the greatest error that God ever committed. Perhaps one day, when socialism is the State religion, there will be niches in the temples, with a little lamp in front, and inside, images of the Fathers of the Revolution: Proudhon complete with glasses, Bacunin looking like a bear under his Russian pelts, Karl Marx leaning on his staff – symbolic of the shepherd of souls. Superior forms of thought have a fatal tendency of later becoming revealed law: and all philosophy ends, in its last stages, by becoming religion. And a religion needs not be Christian or Moslem, it can be socialist, capitalist, or nihilist as well. So, if I have to convey a message to future generations it is to be moderate, don’t be a fanatic, don’t believe too much in what you read in the press, as the publications are either news or politics, and you described it so well in your fantastic book *L’argent*, dear Zola. But I speak too much, nothing is more difficult than being clear and brief, it takes a genius, and what a pity, genius I am not.

Jacque Corot (aside) – The house of literature masterpieces is so crowded that you have to make a selection. By language as you prefer to read literature in the languages that you master, by quality as you prefer to read all the Zola’s 20 books of *Rougon-Macquart* than read another naturalist author, and by diversity as you don’t want to read only naturalist literature, but also romantic and modern literatures. So, in those selections you might overlook excellent

authors as Eca de Queiroz. Actually, I discovered him only after I have learned Portuguese and I wanted to read the best authors in this language, but how many intellectuals study Portuguese unless it is their mother tongue? You tend to read first of all literature in the six more significant European cultures: in French, English, German, Spanish, Russian & Italian. And Portuguese literature comes in at a lower place, with Dutch, Norwegian or Czech literatures. Unless of course you are a giant as Ibsen, Strindberg, Andersen, Homer or Plautus.

Ernesta Stern – I am pleased to have with us tonight one of the most promising composers and conductors, the German Richard Strauss, who has given us in recent years some extraordinary masterpieces, such as Till Eulenspiegel's Merry Pranks, Don Quixote, Also sprach Zarathustra, Ein Heldenleben. He is principal conductor of the Staatskapelle Berlin at the Berlin State Opera. Many critics describe him as the successor of Wagner and Liszt.

[Richard Strauss](#) – Well, I am proud to be compared to another Richard – Wagner, and to another Strauss – Johann, but unfortunately I am not famous like the first and popular like the second. Actually, if there is a comparison to be drawn, it is between Gustav Mahler and me, as both of us represent the late flowering of German Romanticism, while pioneering subtleties of orchestration combined with a modern harmonic style. I would like to further elaborate on the origins of a composer's muse - The melodic idea which suddenly falls upon me out of the blue appears in the imagination immediately, unconsciously, uninfluenced by reason. It is the greatest gift of the divinity and cannot be compared with anything else. It is better to conduct with the ear instead of with the arm: the rest follows automatically. But even greater composers – like in Mozart's melodies, Beethoven's symphonies, Schubert's songs and acts two and three of Wagner's *Tristan* are symbols in which are revealed the most profound spiritual truths. They are not "invented", but are "given in their dreams" to those privileged to receive them. In my opinion, Gustav Mahler's work is one of the most important and interesting products in the history of modern creative arts. Ultimately, my wife, my child, my music, Nature and the sun; they are my happiness. I fully concur with the beliefs of most of you and it is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity. But I abstain to speak publicly as declarations about war and politics are not fitting for an artist, who must give his attention to his creations and works.

Jacque Corot – Mann tracht und God lacht, dear Richard, as you cannot abstain to take a position about politics. Zola and Hugo did it and paid the price, while you tried to abstain from being involved with the Nazis, but when your Jewish daughter-in-law Alice Strauss was placed under house arrest in Garmisch-Partenkirchen in 1938, you used your connections in Berlin, including opera-house General Intendant Heinz Tietjen, to secure her safety. And you were accused of collaboration with the Nazis because in 1933, you replaced Arturo Toscanini, tonight with us, as director of the Bayreuth Festival after Toscanini had resigned in protest to the Nazi regime. The Nazis banned Debussy and Mahler, who are also with us, and most of the guests tonight, but you tried to overlook those bans, without much success. Toscanini said about you: "To Strauss the composer I take off my hat; to Strauss the man I put it back on again". But at least a cooperation came out of our evening, or so I prefer to believe, following your meeting with Oscar Wilde, you composed one of the best operas *Salome*, based on Wilde's play. The combination of the Christian biblical theme, the erotic and the murderous, which so attracted Wilde to the tale, shocked opera audiences from its first appearance.

Ernesta Stern – Camille Saint-Saens is undoubtedly a polymath, as not one in our century masters so many proficiencies as he does. He is not only one of the best composers, conductors, organists and pianists of our era, he is a writer as prolific in prose as in music, he is a poet, a philosopher, a playwright, a travel writer, an animal rights activist (what about

women?), a critic, and has published a few months ago a masterpiece “Portraits et Souvenirs”, with critic portraits of Berlioz, Liszt, Gounod, Bizet, a brilliant essay on Wagner’s music. He is called the French Beethoven, and we love and admire him for his brilliant Introduction and Rondo Capriccioso, the Second Piano Concerto, the First Cello Concerto, Danse macabre, his opera Samson and Delilah, his Third Violin Concerto, Third Organ Symphony, and finally for his world-wide masterpiece The Carnival of the Animals. Camille has also a surprise for us.

[Camille Saint-Saens](#) – You mentioned, dear Ernesta, my personal reflections regarding the Wagner Illusion. Personally, I believe that so long as commentators confine themselves to describing the beauties of Wager’s opera, I have no quarrel with them. But as soon as they get down to details, trying to explain how this differs from opera, lyric drama, why music drama must deal in symbols and legends, one no longer understands anything about the subject at all. I travel a lot, all over the world, and I even compose when I am abroad, when my popular Fifth Piano Concerto was composed in Louxor in Egypt, and that’s why it is called L’Egyptien. You forgot to mention many more occupations, acoustic expert and astronomy among others, and I published an article in the journal of the French Societe Astronomique. You all remember also how last year we premiered at the new arena of Beziers Dejanire, a performance of Louis Gallet’s epic verse-drama Dejanire, with my score of accompanying symphonic music, choruses and ballet. Some of you were among the 12,000 spectators and witnessed the ecstatic reception of the choir of hundreds, massed military bands, and an orchestra with 18 harps and 25 trumpets. But my most exhilarating experience was a concert that I gave at Cambridge in June 1893, when Bruch, Tchaikovsky a few months before he died, and me performed at an event marking the award of honorary degrees to all three of us. I was not active as most of you during the Dreyfus Affair, but I gave money for the Dreyfus defense, and because of that I was surnamed Kahn. But don’t expect me, dear friends, to talk about music, as nothing is more difficult, the strongest and subtlest minds go astray. I’ll just say that I produce music as an apple tree produces apples and that I like good company but I like hard work better. Yet, tonight I made an exception, as it combines business with pleasure.

And this is the surprise – I was commissioned by the managing committee of the Exposition Universelle to write a work for the opening of the concerts that will perform there in a few months. The work is not finished but in avant-premiere I give you extracts from my cantata Le Feu Celeste, written to celebrate the glories of electricity. It is a work for soprano soloist, narrator, chorus, orchestra and organ, a kind of metaphorical music on the new fairy electricity, based on the famous poem by [Armand Silvestre](#) “Les fils de Promethee”, from his recueil “Le pays des roses”. Ernesta guaranteed Armand immunity to recite his poem, because as you all know, he is a member of the Ligue de la patrie francaise, founded this year, which however moderate is anti-Dreyfusarde. But some of the crème de la crème of French cultural pillars are also members, such as [José-Maria de Heredia](#), [François Coppée](#), [Jules Lemaître](#), [Maurice Barrès](#), [Juliette Adam](#), [Paul Bourget](#), [Léon Daudet](#), [Edgar Degas](#), [Vincent d'Indy](#), [Pierre Louÿs](#), [Charles Maurras](#), [Frédéric Mistral](#), [Albert Sorel](#), [Suzanne Valadon](#), [Jules Verne](#). But we are tonight in a spirit of friendship and reconciliation by art, let bygones be bygones.

Jacque Corot (aside) – Camille Saint-Saens had 3 faults: he was too good, too frank and too modest. He was the perfect cultural person of the Belle Epoque, a polymath, a traveler, a composer, a writer, who died at the age of 86 after a rewarding career, after giving us some of the best musical works ever composed – cello, piano and violin concerti, symphonies, operas, chamber music, piano and organ music, choral music, sacred vocal music, songs, incidental. Yet, he had a problem, because of his combative nature, unafraid of controversy, his love of polemics fueled debates, on top of that he had a reputation of being peu mondain, not a

socialite, and so he did not befriend people in official positions of power. Actually, he was in a category of his own, not appreciated as much as he deserved, but he was one of the best.

Camille Saint-Saens - I'll accompany Silvestre in a special adaptation for piano four hands, and I'll be accompanied, with my rusty hands, by the young Arthur Rubinstein, not yet 13.

(Armand Silvestre recites his poem "Les fils de Promethee", accompanied alternately by a special adaptation for piano four hands, at the avant-premiere of extracts from Le feu celeste by Camille Saint-Saens, performed by the composer and Arthur Rubinstein on the piano).

...

Ernesta Stern – We'll stay with classical music and welcome an old friend, one of the best musicians in the world, the Hungarian violinist Joseph Joachim. He was a close collaborator of Johannes Brahms, and premiered his violin concerto, 20 years ago. But he started his career at the age of Arthur Rubinstein, not quite 13, with the London Philharmonic with Mendelssohn conducting, Joachim playing solo in Beethoven's Violin Concerto. Joachim studied with Mendelssohn himself his violin concerto. He was a friend of Liszt, Schuman and his wife Clara, and appeared with his own quartet as well as with Clara, Zerbini and Piatti. Our dear Shaw wrote that his popular concerts helped greatly to spread musical taste in England. So, when we say classical music in our century we mean the one and only Joachim.

[Joseph Joachim](#) – The tragic story of my career is that all the great composers that I was associated with are dead, except [Max Bruch](#), who is with us tonight. I still remember the first performance of his revised first violin concerto, which I helped him to complete, and performed in Bremen in 1868. It achieved a remarkable success and I thank him of dedicating to me his third violin concerto, after persuading him to expand a single movement into a full violin concerto. The Germans have four violin concertos and I have played them all. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The most inward, the heart's jewel, is Mendelssohn's. But, the richest, the most seductive, was written by you my dear Max Bruch. Lesser known are of course my own compositions, as the Hebrew Melodies for viola and piano, and the Overture that I composed for the birthday of the Kaiser of Germany and that I performed 3 years ago. And of course, my three violin concerti, one of them performed on the opening day of the Karlsruhe Music Festival, with Franz Liszt conducting. I am a man of few words, so I'll just tell you that after [Edvard Grieg](#) has cancelled his concerts in France a few months ago in protest of the Dreyfus Affair, he said that he hoped France might soon return to the spirit of 1789 defending basic human rights, and he is not worried by the much French hate mail that he received. But after Dreyfus returned from the Devil's Island and you, dear Zola, returned from exile, Grieg has agreed to make with me a recital tonight of piano and violin compositions by him, Fauré, Saint-Saens, Chopin, Brahms, Liszt, Beethoven, Schubert, Schumann and Mendelssohn.

Jacque Corot (aside) – Better and better, now I'm convinced that tonight will be the most memorable cultural event of any Parisian salon ever. What a fine taste has this excellent Ernesta Stern, unless all this evening has never happened, because it is improbable to gather together so many celebrities under one roof, and it happens only in my old mind. But who cares, I enjoy it, the theater audience likes it, at least those who stayed for so many hours, the actors like it, it epitomizes the cultural environment of the Parisian Belle Epoque, that is what matters. I'd say therefore, se non è vero, è ben trovato, even if it is not true, it is a good story.

(Joseph Joachim & Edvard Grieg make a recital of piano and violin compositions by Chopin, Saint-Saens, Grieg, Fauré, Brahms, Liszt, Beethoven, Schubert, Schumann & Mendelssohn)

...

Ernesta Stern – Since our great Victor Hugo died in 1885, we have lost many of the cultural paragons of Europe. I'll just mention their names in order for us to remember them and their contributions to our society, to our culture, to our souls, among them many regulars of our salon: Victor Hugo, Louis Pasteur, Vincent Van Gogh, Rosa Bonheur, Alfred Sisley, John Everett Milais, Berthe Morisot, Lewis Carroll, Stephane Mallarme, Theodor Fontane, Henri Meilhac, Alphonse Daudet, Paul Verlaine, Harriet Beecher Stowe, Carlo Collodi, Edmond de Goncourt, Alfred Nobel, Friedrich Engels, Alexandre Dumas fils, Robert Louis Stevenson, Jose Zorilla, Guy de Maupassant, Walt Whitman, Pedro Antonio de Alarcon, Herman Melville, Arthur Rimbaud, Emile Augier, Emily Dickinson, Jules Valles, Friedrich Engels, Georges-Pierre Seurat, Johan Strauss II, Amilcare Ponchielli, Alexander Borodin, Leo Delibes, Anton Rubinstein, Edouard Lalo, Emmanuel Chabrier, Ernest Chausson, Anton Bruckner, Johannes Brahms, Pyotr Ilyich Tchaikovsky, Charles Gounod and Franz Liszt.

I thought which text by one of them has any forecasts on the twentieth century and suddenly I had a revelation – Victor Hugo has written *La Legende des Siecles*, and one of its chapters was called *Le Vingtieme Siecle*. I am grateful that Hugo's granddaughter Jeanne Hugo has accepted to read from this poem, which fits exactly into the spirit of our evening. Hugo was a prophet, the most important cultural person of the century, he fought for freedom and was exiled like you my dear Zola. [Jeanne Hugo](#), who is well-known in Parisian society, has come with her husband the scientist and explorer [Jean-Baptiste Charcot](#). Then, we'll hear the Cuban/French poet Jose-Maria de Heredia reciting poetry by the late Spanish writer Pedro Antonio de Alarcon. We'll hear also the Russian actress Olga Knipper playing Tatiana writing a letter to Eugene Onegin by Alexander Pushkin, adapted to Tchaikovsky's famous opera.

Following that, we'll hear a concert of works by the late composers who have died recently and that we have not heard works by them tonight – Johan Strauss II, Anton Bruckner, Charles Gounod, Amilcare Ponchielli, Alexander Borodin, Leo Delibes, Anton Rubinstein, Edouard Lalo, Emmanuel Chabrier, Ernest Chausson and Pyotr Ilyich Tchaikovsky. And of course operas that the late Henri Meilhac who died a couple of years ago wrote for them the libretto: by Offenbach – *Le bresilien*, *La belle Helene*, *Barbe-bleue*, *La vie Parisienne*, *La Grande-Duchesse de Gerolstein*, *La Perichole*, and by Bizet – the most famous *Carmen*.

The concert will be performed by an ensemble of Orchestre Lamoureux conducted by [Camille Chevillard](#), with soloists [Pablo Casals](#) – cello, [Bronislaw Huberman](#) – violin, [Lionel Tertis](#) – viola, [Maurice Ravel](#) – piano. They'll perform chamber music, sonatas and orchestral music, as well as opera, vocal and ballet music with an ensemble of opera singers and dancers from the Garnier Opera, and the soloists [Adelina Patti](#) – soprano, [Antonio Paoli](#) – tenor, [Karl Mantzius](#) – baritone, [Luisa Tetrazzini](#) – soprano, [Leon Rothier](#) – bass, [Edyth Walker](#) – mezzo-soprano, [Francesco Tamagno](#) – tenor, [Clara Butt](#) – contralto. So, be ready to hear music from operas, ballets and instrumental music, such as - *Faust*, *Mireille*, *Romeo et Juliette*, *Ave Maria*, songs, waltzes, *La Gioconda*, *Prince Igor*, *In the steps of Central Asia*, *Lakme*, *Sylvia*, *Coppelia*, lieder, sonatas, extracts from trios and quartets, concerti and symphonies as *Symphonie Espagnole* and Bruckner and Tchaikovski's symphonies, rhapsodies as *Espana*, *Die Maccabaer*, *Poeme de l'amour et de la mer*, *Die Fledermaus*, *Der Zigeunerbaron*, *Wiener Blut*, polkas, quadrilles and waltzes as *Emperor Waltz*, *Voices of Spring*, *Viennese Blood*, *Wine Women and Song*, *The Blue Danube*, and from operas written by Meilhac arias of –

Offenbach's *Le Bresilien*, *La belle Helene*, *Barbe-bleue*, *La vie Parisienne*, *La Grande-Duchesse de Gerolstein*, *La Perichole*, Bizet's *Carmen*, and of course by Tchaikovsky the ballets *Le lac des cygnes*, *The Sleeping Beauty*, *The Nutcracker*, and *The Queen of Spades*, Eugene Onegin, *Capriccio Italien*, *Romeo and Juliet*, *The Tempest*, and *Francesca da Rimini*.

(Jeanne Hugo recites a poem from *La Legende des Siecles* by Victor Hugo, her grandfather)

(Jose-Maria de Heredia recites poems by the Spanish poet Pedro Antonio de Alarcon)

(Olga Knipper plays Tatiana writing to Eugene Onegin by Pushkin and Tchaikovsky's opera)

(Then, a concert in memoriam of the late composers, with an ensemble of Orchestre Lamoureux conducted by [Camille Chevillard](#), with soloists [Pablo Casals](#) – cello, [Bronislaw Huberman](#) – violin, [Lionel Tertis](#) – viola, [Maurice Ravel](#) – piano. They'll perform chamber music, sonatas and orchestral music, as well as opera, vocal & ballet music with an ensemble of opera singers & dancers from the Garnier Opera, soloists [Adelina Patti](#) – soprano, [Antonio Paoli](#) – tenor, [Karl Mantzius](#) – baritone, [Luisa Tetrazzini](#) – soprano, [Leon Rothier](#) – bass, [Edyth Walker](#) – mezzo-soprano, [Francesco Tamagno](#) – tenor, [Clara Butt](#) – contralto.)

...

My husband Louis asked our Spanish friends, who are almost Parisians, to give a concert of their compositions, so I am delighted to invite the Spanish composer and pianist [Isaac Albeniz](#) accompanied by the young [Manuel de Falla](#), the Spanish composer and guitarist [Francisco Tarrega](#) accompanied by [Alfred Cottin](#), and the Spanish composer & violinist [Pablo de Sarasate](#) accompanied by [Berthe Marx](#), who'll play their own compositions, and by other's.

(Isaac Albeniz, Francisco Tarrega and Pablo de Sarasate give a recital of their compositions)

...

The Austrian composer [Gustav Mahler](#), is taking his Vienna Philharmonic to play concerts at the Exposition Universelle, so bienvenue a Paris dear Gustav. The Russian composer [Alexander Glazunov](#) was recently appointed as professor at the Saint-Petersburg Conservatory but came to us for the Christmas vacations, the Czech composer [Antonin Dvorak](#), received a few months ago a gold medal for Litteris et Artibus from the Emperor Franz Joseph himself ... Finally, I am most grateful that you came, dear [Giuseppe Verdi](#), and allowed me to tell that at the age of 86 you still create and publish, to our great admiration.

(All the guests rise spontaneously for a standing ovation to greet Giuseppe Verdi, while singing a cappella the chorus *Va Pensiero* from *Nabucco*, led by the tenor Enrico Caruso)

Va, pensiero, sull'ali dorate;  
va, ti posa sui clivi, sui colli,  
ove olezzano tepide e molli  
l'aure dolci del suolo natal!

Fly, my thoughts, on wings of gold;  
go settle upon the slopes and the hills,  
where, soft and mild, the sweet airs  
of my native land smell fragrant!

Del Giordano le rive saluta,  
di Sionne le torri atterrate.  
O, mia patria, sì bella e perduta!  
O, membranza, sì cara e fatal!

Greet the banks of the Jordan  
and Zion's toppled towers.  
Oh, my homeland, so lovely and so lost!  
Oh memory, so dear and so dead!

Arpa d'or dei fatidici vati,  
perché muta dal salice pendi?  
Le memorie nel petto raccendi,  
ci favella del tempo che fu!

Golden harp of the prophets of old,  
why do you now hang silent upon the willow?  
Rekindle the memories in our hearts,  
and speak of times gone by!

O simile di Sòlima ai fati  
traggi un suono di crudo lamento,  
o t'ispiri il Signore un concerto  
che ne infonda al patire virtù!

Mindful of the fate of Solomon's temple,  
Let me cry out with sad lamentation,  
or else may the Lord strengthen me  
to bear these sufferings!

(The opera singers sing arias from Verdi's operas, ending with Triumphal March from Aida)

Jacque Corot (aside) – Verdi has remained unequalled. Upon his death, a year later, along his funeral's cortege in Milan, bystanders started singing "Va, pensiero". When he was reentered at the Casa di Riposo, Arturo Toscanini conducted a choir of 800 in the famous hymn. ...

Ernesta Stern – Chers amis, it is almost midnight. In a few moments a new century will be born. We listened to your forecasts for the new century and we hope that it will be the best century in the history of mankind. Every indication favors that, the last 50 to 80 years were the best ever in culture, literature, arts, music, inventions, sciences, architecture, theater, civil rights, literacy, health, welfare. From now on, the situation can only improve, democracy will prevail, nations will be liberated, no more racism, no more pandemics, no more wars, equal rights to all citizens, to women, to all races, culture will spread over the world, free secular education to all from kindergarten to university, people will live until 120. So, let us count the last seconds of this century – ten, neuf, ocho, sette, sechs, pyat, fire, drie, dois, ahat, Happy New Year, Prosperous New Century, Peace, Health, Liberty, and a Long Life to All!

Dear Friends, while we hear and see the fireworks all over Paris, after having heard and seen the cultural fireworks of the Cultural and Creative Paragons of Europe, let us sing the Ode to Joy from Beethoven's Ninth Symphony. It expresses our hope for Liberte, Egalite, Fraternite, for joy and peace, and who knows maybe during the new century that we have just started a European Union will be founded, with no boundaries between nations, and this hymn will become the anthem of the unified Europe, from Ireland to Romania, from Sweden to Greece, from Portugal to Lithuania, a Union that will be founded by the former enemies and new friends – France and Germany. So, actors, musicians, guests, let us play and sing the Ode!

(The actors, musicians and guests sing and play the Ode to Joy from Beethoven's Ninth Symphony, while the Parisian New Century fireworks outside the windows are seen & heard. The protagonists, actors, musicians... enter with flags of the nations of Ernesta Stern's guests, France, UK, USA, Italy, Spain, Austria-Hungary, Germany, Russia, Ottomans, Zionists, Portugal, etc., and finally we see only Jacque Corot holding the flag of the European Union).

### An die Freude

Freude, schöner Götterfunken,  
Tochter aus Elysium,  
Wir betreten feuertrunken,  
Himmlische, dein Heiligtum!  
Deine Zauber binden wieder  
Was die Mode streng geteilt;

### Ode to Joy

Joy, beautiful spark of Divinity [or: of gods],  
Daughter of **Elysium**,  
We enter, drunk with fire,  
Heavenly one, thy sanctuary!  
Thy magic binds again  
What custom strictly divided;

Alle Menschen werden Brüder  
Wo dein sanfter Flügel weilt.

All people become brothers,  
Where thy gentle wing abides.

Wem der große Wurf gelungen  
Eines Freundes Freund zu sein;  
Wer ein holdes Weib errungen  
Mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
Sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
Weinend sich aus diesem Bund!

Whoever has succeeded in the great attempt,  
To be a friend's friend,  
Whoever has won a lovely woman,  
Add his to the jubilation!  
Yes, and also whoever has just one soul  
To call his own in this world!  
And he who never managed it should slink  
Weeping from this union!

Jacque Corot (to the guests and the theater audience) – I wonder who wrote the immortal lines: “All the world's a stage, and all the men and women merely players; they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.” Anyhow, it is not probably in our century, as most of the guests of Ernesta Stern's Salon were convinced that they have reached the end of history, the age of justice, in fair round belly with good capon lined, with eyes severe and beard of formal cut, full of wise saws and modern instances. But they soon found out, that tens of millions would die in World War I and the Spanish Flu, and after the worst cataclysm of human history – World War II and the Holocaust. that they remained sans teeth, sans eyes, sans taste, sans everything, And after the terrible war, they started all over again the seven ages, the mewling infant, the whining schoolboy, the sighing lover, the quick in quarrel soldier, and then the justice again in fair round belly. And they thought towards the end of the twentieth century once again that the end of history has arrived, tout va pour le mieux dans le meilleur des mondes, all is for the best as in Voltaire's *Candide*, quite the opposite from Jaques' monologue in Shakespeare's *As You Like It*. By the way, another Jacque as me, and as in this play, we are more of an observer than an actor, placing himself outside the group of happy characters who populate both plays. Because I am not only 80 as in Ernesta's reveillon, nor am I living 120 years until 1939, being eternal or virtual, living beyond 2020. I have lost my optimism while traveling the world, and I constantly remind the protagonists and the audience that in the real world time is not suspended, and grief, sorrow and death provide a counterpoint to all human joys.

I have seen it all, after the end of history, so-called, came the stock exchange collapse, 9/11, the Great Recession, Covid-19 pandemics, wars, terrorism, materialism, lack of ethics and a superficial culture, as foreseen by Jules Verne. We witnessed the most spectacular cultural fireworks in the years 1820 to 1939, which have not been surpassed since then. But even if all the world is just a stage and we are merely players, even if we are dancing in a round dance as in Arthur Schnitzler's *Reigen*, *La Ronde*, *Ring a Ring o'Roses*, even if history never ends but goes in circles, life is worth living, experiencing the seven ages once and again, as luckily, men and women live only one cycle, unlike Jacque Corot or Shakespeare's Jaque, or Man and Woman in *Reigen*, or even *Six Characters in Search of an Author*, as in Pirandello's play, and in our play 36 characters. Why don't we learn from history? Why don't we read Zola's books, learn from Schopenhauer, watch Shaw's plays, in order not to make again and again the same mistakes? I don't know! But I have tried in my humble play to bring together all the protagonists, the best creative paragons ever, to give you the proper insights for your life!

(While watching on the screen the new buildings and monuments of the 1900 Paris World Exposition – Grand Palais, Petit Palais, Pont Alexandre III, Gare d'Orsay, etc., John Philip Sousa enters with his March Band performing American, English & French military marches)

## DRAMATIS PERSONAE & ARTISTIC PROGRAM IN THE PLAY “AN UNFORGETTABLE CULTURAL CELEBRATION” BY JACQUES CORY

**PROTAGONISTS GUESTS:** 18 FRENCH, 3 BRITISH, 2 AMERICANS, 2 RUSSIANS, 2 ITALIANS, 2 AUSTRIANS, 2 GERMANS, 1 SPANISH, 1 SWEDISH, 1 PORTUGUESE, 1 HUNGARIAN, 1 NORWEGIAN, IN TOTAL – 36 GUESTS FROM 12 NATIONALITIES, HALF FRENCH. THE MAIN PROTAGONISTS ARE – 2 FRENCH – 1 HOST, 1 CHORUS.

IN ORDER OF APPEARANCE:

Ernesta Stern, 45, French, Salonniere, Author – Host

Jacque Corot, 80, French, Witness – (Greek) Chorus

Émile Zola, 59, French, Author and Journalist

Lev Tolstoy, 71, Russian, Author

Henrik Ibsen, 71, Norwegian, Playwright

Georges Clemenceau, 58, French, Statesman and Journalist

Oscar Wilde, 45, Irish/British, Playwright

George Bernard Shaw, 43, Irish/British, Playwright and Polemicist

Claude Monet, 59, French, Painter

Claude Debussy, 37, French, Composer

Giacomo Puccini, 41, Italian, Composer

Enrico Caruso, 26, Italian, Operatic Tenor

Edmond Rostand, 31, French, Playwright

Sarah Bernhardt, 55, French, Stage Actress

Louis Lumière, 35, French, Engineer, Industrialist, Inventor of the Cinematograph

Theodor Herzl, 39, Austrian Jewish Journalist, Playwright, Writer, Father of Political Zionism

José Echegaray, 67, Spanish, Civil Engineer, Mathematician, Statesman, Playwright

Gustave Eiffel, 67, French, Civil Engineer

Jules Chéret, 63, French, Painter, Lithographer

Marcel Proust, 28, French, Author

Marie Curie, 32, Polish/French, Physicist, Chemist

Ragnar Sohlman, 29, Swedish, Chemical Engineer, Manager, Creator of Nobel Foundation

Wilhelm Röntgen, 54, German, Mechanical Engineer, Physicist

Sigmund Freud, 43, Austrian, Neurologist and Founder of Psychoanalysis

Mark Twain (Samuel Langhorne Clemens), 64, American, Author and Humorist

Yvette Guilbert, 34, French, Cabaret Singer, Actress

Henri de Toulouse-Lautrec, 35, French, Painter, Printmaker and Caricaturist

W.S. (William Schwenck) Gilbert, 63, English, Dramatist, Librettist, collaborated with composer Arthur Sullivan

Jules Verne, 71, French, Author and Futurist

Isadora Duncan, 22, American, Dancer, Mother of Modern Dance

Eça de Queirós, 54, Portuguese, Author and Diplomat

Richard Strauss, 35, German, Composer and Conductor

Camille Saint-Saens, 64, French, Composer, Conductor, Organist, Pianist, Writer, Critic

Joseph Joachim, 68, Hungarian, Violinist, Conductor, Composer and Teacher

Georges Feydeau, 37, French, Playwright

Auguste Rodin, 59, French, Sculptor

Dmitri Mendeleev, 65, Russian, Chemist

Emile Durkheim, 41, French, Sociologist

### **OTHERS – GUESTS, ACTORS, MUSICIANS, ET AL:**

108 IN TOTAL FROM FRANCE, US, ROMANIA, NETHERLANDS (DUTCH), SWEDEN, NORWAY, ITALY, RUSSIA, AUSTRIA, FINLAND, POLAND, GERMANY, UKRAINE (YIDDISH, HEBREW), BRAZIL (PORTUGUESE), TURKEY (TURKISH, LADINO), VENEZUELA, SPAIN, UK, CROATIA, PUERTO RICO, DENMARK, GREECE, SWITZERLAND (GERMAN), INDIA, CUBA, CZECHIA, BELGIUM (FRENCH), JAPAN, CHINA, SERBIA, EGYPT (ARABIC), SYRIA (ARABIC), TUNISIA (JUDEO-ARABIC).

Henry James, American/British, Author

Hendrik Christian Andersen, Norwegian/American, Sculptor

Gabriele d'Annunzio, Italian, Author

Anton Chekhov, Russian, Author

Konstantin Stanislavski, Russian, Director, Actor

Olga Knipper, Russian, Actress

Arthur Schnitzler, Austrian, Playwright

Arturo Toscanini, Italian, Conductor

Constant Coquelin, French, Actor

Rosemonde Gerard, French, Author, Wife of Edmond Rostand

Arthur Rubinstein, Polish, Pianist

John Philip Sousa, American, Composer, Conductor

Jane Avril, French, Dancer

Charles Lecocq, French, Composer

Robert Planquette, French, Composer

Andre Messager, French, Composer

Ludovic Halevy, French, Author, Playwright, Librettist

Jules Barbier, French, Librettist

Pierre Curie, French, Physicist, Husband of Marie Curie

Max Schiller, French, Impresario, Husband of Yvette Guilbert

Aristide Bruant, French, Chansonnier/Singer/Author/Composer, Actor, Nightclub Owner

Reynaldo Hahn, Venezuelan/French, Composer, Conductor, Pianist, Singer

Machado de Assis, Brazilian, Author in Portuguese

Armand Silvestre, French, Poet

Max Bruch, German, Composer, Conductor

Edvard Grieg, Norwegian, Composer, Pianist

Georges Méliès, French, Illusionist, Actor, Film Director

Bronislaw Huberman, Polish, Violinist

Jeanne Hugo, French, Socialite, Granddaughter of the Author Victor Hugo

Jean-Baptiste Charcot, French, Scientist, Explorer, Husband of Jeanne Hugo

Pablo Casals, Spanish, Cellist

Camille Chevillard, French, Composer, Conductor of Orchestre Lamoureux

Lionel Tertis, British, Violist

Maurice Ravel, French, Pianist

Adelina Patti, Italian, Opera Singer

Antonio Paoli, Puerto Rican, Opera Singer

Karl Mantzius, Danish, Actor, Opera Singer

Luisa Tetrazzini, Italian, Opera Singer

Leon Rothier, French, Opera Singer

Edyth Walker, American, Opera Singer

Francesco Tamagno, Italian, Opera Singer

Clara Butt, British, Opera Singer

Jose-Maria de Heredia, Cuban/French, Poet, Translator

Carl Spitteler, Swiss, Poet in German

Janko Veselinovic, Serbian, Writer

Rabindranath Tagore, Indian, Writer

Lie Kim Hok, Chinese, Writer

Koda Rohan, Japanese, Writer

Maurice Maeterlinck, Belgian, Playwright in French

Antun Gustav Matos, Croatian, Poet

Louis Stern, French, Banker, Art Collector, Husband of Ernesta Stern

Jean Stern, French, Banker, Fencer, Son of Ernesta and Louis Stern

Edmond de Rothschild, French, Banker, Philanthropist, Donor and Supporter of Zionism

Maurice de Rothschild, French, Financier, Philanthropist, Son of Edmond de Rothschild

Zoe de Rothschild, French/Belgian, Painter, Niece of Edmond de Rothschild

Leon Lambert, Belgian, Banker, Husband of Zoe de Rothschild

Claude Lambert, Belgian, Daughter of Leon Lambert and Zoe de Rothschild

Henriette Stern, French, Sister of Louis Stern

Georges Halphen, French, Banker, Diamond Merchant, Husband of Henriette Stern

Fernand Halphen, French, Composer, Son of Georges Halphen and Henriette Stern

Jacques Stern, French, Banker, Brother of Louis Stern

Sophie Croizette, French, Actress, Wife of Jacques Stern

Isaac Albeniz, Spanish, Composer, Pianist

Manuel de Falla, Spanish, Composer, Pianist

Pablo de Sarasate, Spanish, Composer, Violinist

Berthe Marx, French, Pianist

Francisco Tarrega, Spanish, Composer, Guitarist

Alfred Cottin, French, Guitarist, Composer

Camille Pissarro, Danish/French, Painter

Gustave Kahn, French, Poet

Alfred Jarry, French, Playwright

Willy, Henry Gauthier-Villars, French, Author

Colette, Sidonie-Gabrielle Colette, French, Author, wife of Willy

Marguerite Durand, French, Journalist, Feminist

Gustav Mahler, Austrian, Composer, Conductor

Alexander Glazunov, Russian, Composer, Professor

Antonin Dvorak, Czech, Composer

Tomas Masaryk, Czech, Philosopher, Humanist, Ethicist

Marcellus Emants, Dutch, Author

Ion Luca Caragiale, Romanian, Writer

Tevfik Fikret, Turkish, Writer

Ahmed Shawqi, Egyptian, Poet in Arabic

Khalil Mutran, Palestinian/Syrian/Egyptian, Writer in Arabic

Giuseppe Verdi, Italian, Composer

Sholem Aleikhem, Ukrainian, Yiddish Author, Playwright

Hayim Nahman Bialik, Ukrainian, Hebrew Poet

Elia Carmona, Turkish, Ladino Judeo-Spanish Author

Jacob Chemla, Tunisian, Judeo-Arabic Author, Journalist

Kostis Palamas, Greek, Poet

Pierre de Coubertin, French, Educator, Historian, Father of the Modern Olympic Games

Henryk Sienkiewicz, Polish, Author

Selma Lagerlof, Swedish, Author

Georg Brandes, Danish, Author

Johan Jacob Ahrenberg, Finnish, Writer, Artist, Architect

Anna de Noailles, French, Author, Socialite

Leon Bonnat, French, Painter

Carolus-Duran, French, Painter

Pauline Croizette, French, Painter, Wife of Carolus-Duran and Sister of Sophie Croizette

Paul Adam, French, Novelist

Camille Flammarion, French, Astronomer, Author

Joseph Reinach, French, Writer, Politician

Jean Richepin, French, Poet, Novelist, Playwright

Henri de Regnier, French, Poet

Marie de Regnier, French, Author, Wife of Henri de Regnier, Daughter of J. M. de Heredia

Pierre Louys, French, Poet, Writer

Louise de Heredia, French, Wife of Pierre Louys, Sister of Marie de Regnier

Ferdinand von Zeppelin, German, former General, Constructor of the Airship Zeppelin

Camille Jenatzy, Belgian, Race Car Driver

**AND** - Moulin Rouge can-can show,

4 Actors of the Gilbert show,

Ensemble of musicians from the Lamoureux Orchestra,

Ensemble of singers and dancers from the Garnier Opera in Paris.

IN TOTAL – 180 GUESTS, ARTISTS, WRITERS, COMPOSERS, SCIENTISTS, MUSICIANS, INVENTORS, ET AL, FROM 36 NATIONALITIES, IN 30 LANGUAGES.

### **ARTISTIC PROGRAM**

\* Monet's paintings are screened, while Claude Debussy plays on the piano his Arabesques

\* Enrico Caruso sings 12 opera arias by Puccini, Verdi, Donizetti, Leoncavallo, Gounod, Bizet

\* Sarah Bernhardt plays Duke Reichstadt's monologues from Edmond Rostand's L'Aiglon

\* 10 short films by Lumiere are screened accompanied by Scott Joplin's ragtime piano music played by Arthur Rubinstein, who continues with a recital by Chopin, Brahms, Mendelssohn

\* Photos & films of Paris around 1899 are screened, as well as Jules Cheret's posters, with a performance of a Moulin Rouge can-can show and scenes from famous French operettes

\* Yvette Guilbert sings 10 French Belle Epoque's songs, as well as traditional songs

\* 4 actors play famous scenes from The Mikado, The Pirates of Penzance, H.M.S. Pinafore...

- \* Isadora Duncan dances, accompanied by the piano music of Reynaldo Hahn
- \* Armand Silvestre recites his poem *Les fils de Promethee*, accompanied alternately by piano extracts from *Le feu celeste* by Camille Saint-Saens, performed by him & Arthur Rubinstein
- \* Joseph Joachim & Edvard Grieg play a recital of piano and violin compositions by Chopin, Saint-Saens, Grieg, Fauré, Brahms, Liszt, Beethoven, Schubert, Schumann & Mendelssohn
- \* Potpourri of 1899 Georges Melies films, including a film on the Dreyfus Affair. Accompanied by Bronislaw Huberman on the violin in a classical, sacred and popular recital
- \* Jeanne Hugo recites a poem from *La Legende des Siecles* by Victor Hugo, her grandfather
- \* Jose-Maria de Heredia recites poems by the Spanish poet Pedro Antonio de Alarcon
- \* Olga Knipper plays Tatiana writing to Eugene Onegin by Pushkin and Tchaikovsky's opera
- \* A concert of compositions by composers who died recently, with Orchestre Lamoureux ensemble and soloists Pablo Casals, Bronislaw Huberman, Lionel Tertis and Maurice Ravel
- \* Arias & ballets with Garnier Opera group and Adelina Patti, Antonio Paoli, Karl Mantzius, Luisa Tetrazzini, Leon Rothir, Edyth Walker, Francesco Tamagno, Clara Butt
- \* Isaac Albeniz, Francisco Tarrega and Pablo de Sarasate give a recital of their compositions
- \* Standing ovation to Giuseppe Verdi, while singing a cappella *Va Pensiero* from *Nabucco*. The opera singers sing arias from Verdi's operas, ending with *Triumphal March* from *Aida*
- \* The actors, musicians and guests sing and play the *Ode to Joy* from Beethoven's Ninth Symphony, while the Parisian New Century fireworks outside the windows are seen & heard
- \* Screening of the 1900 Paris World Exposition's new buildings/monuments, John Philip Sousa enters with his March Band performing American, English & French military marches



[Pierre Georges Jeannot](#), *Belle Époque's Literary Salon, Une chanson de Gibert*, 1891

PICTURES OF SIGNIFICANT COMPOSERS IN 1820-1939



Hector Berlioz



Georges Bizet



Frederic Chopin



Giacomo Meyerbeer



Louis Moreau Gottschalk



Franz Liszt



Franz Schubert



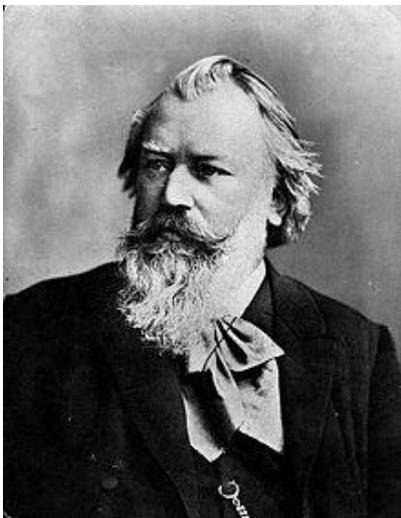
Felix Mendelssohn



Carl Maria von Weber



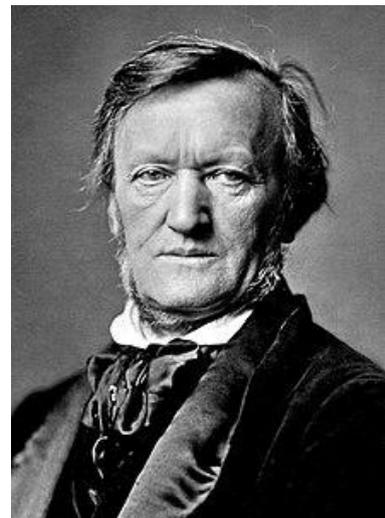
Ludwig Van Beethoven



Johannes Brahms



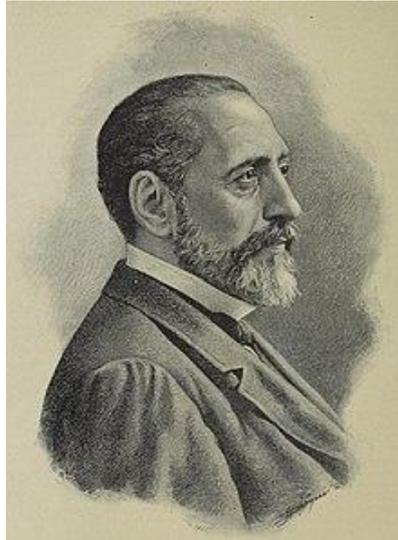
Robert Schumann



Richard Wagner



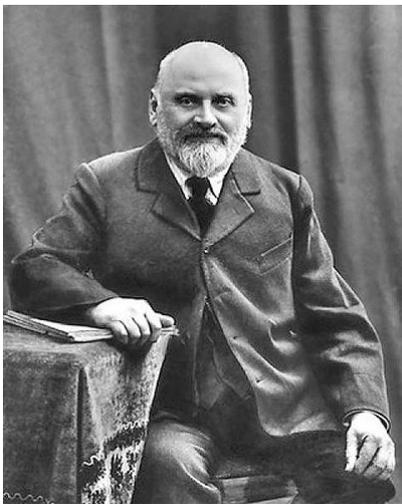
Juan Crisostomo Arriaga



Francisco Asenjo Barbieri



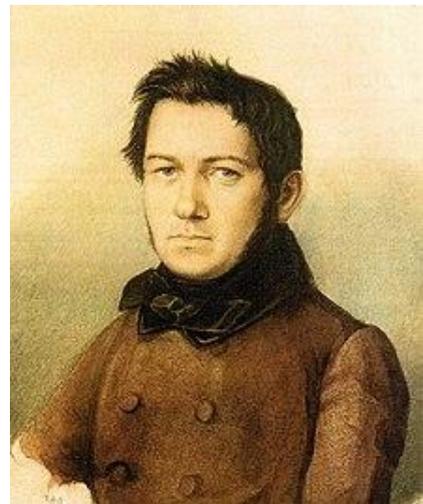
Pablo de Sarasate



Mily Balakirev



Alexander Borodin



Mikhail Glinka



Modest Mussorgsky



Nikolai Rimsky-Korsakov



Anton Rubinstein



Pyotr-Ilyitch Tchaikovsky



Sergei Rachmaninoff



Niccolo Paganini



Giochino Rossini



Gaetano Donizetti



Vincenzo Bellini



Charles Gounod



Jacques Offenbach



Edouard Lalo



Camille Saint-Saens



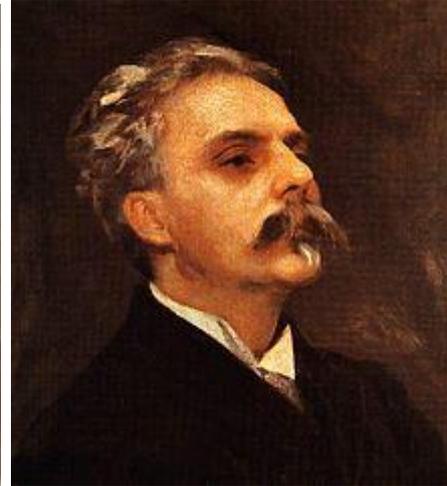
Leo Delibes



Emmanuel Chabrier by Manet



Jules Massenet



Gabriel Faure by Sargent



Vincent d'Indy by Bourdelle



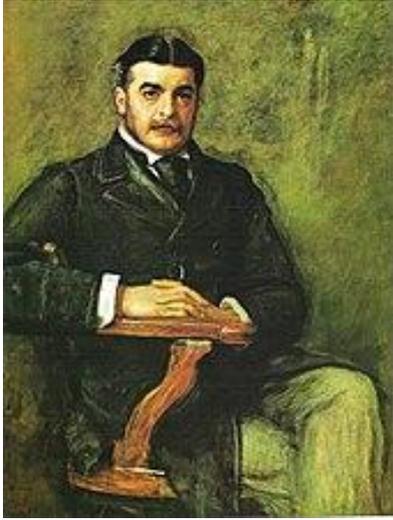
Andre Messager



Ernest Chausson



Gustave Charpentier



Arthur Sullivan by Millais



Frederic Hymen Cowen



Julius Benedict



Alexander von Zemlinsky



Hugo Wolf



Eugen d'Albert



Johan Strauss II



Gustav Mahler by Rodin



Ignaz Waghalter



Isaac Albeniz



Enrique Granados



Francisco Tarrega



Vladimir Rebikov



Alexander Dargomizhsky



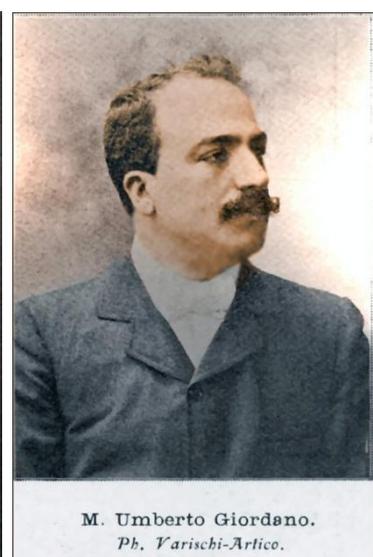
Eduard Napravnik



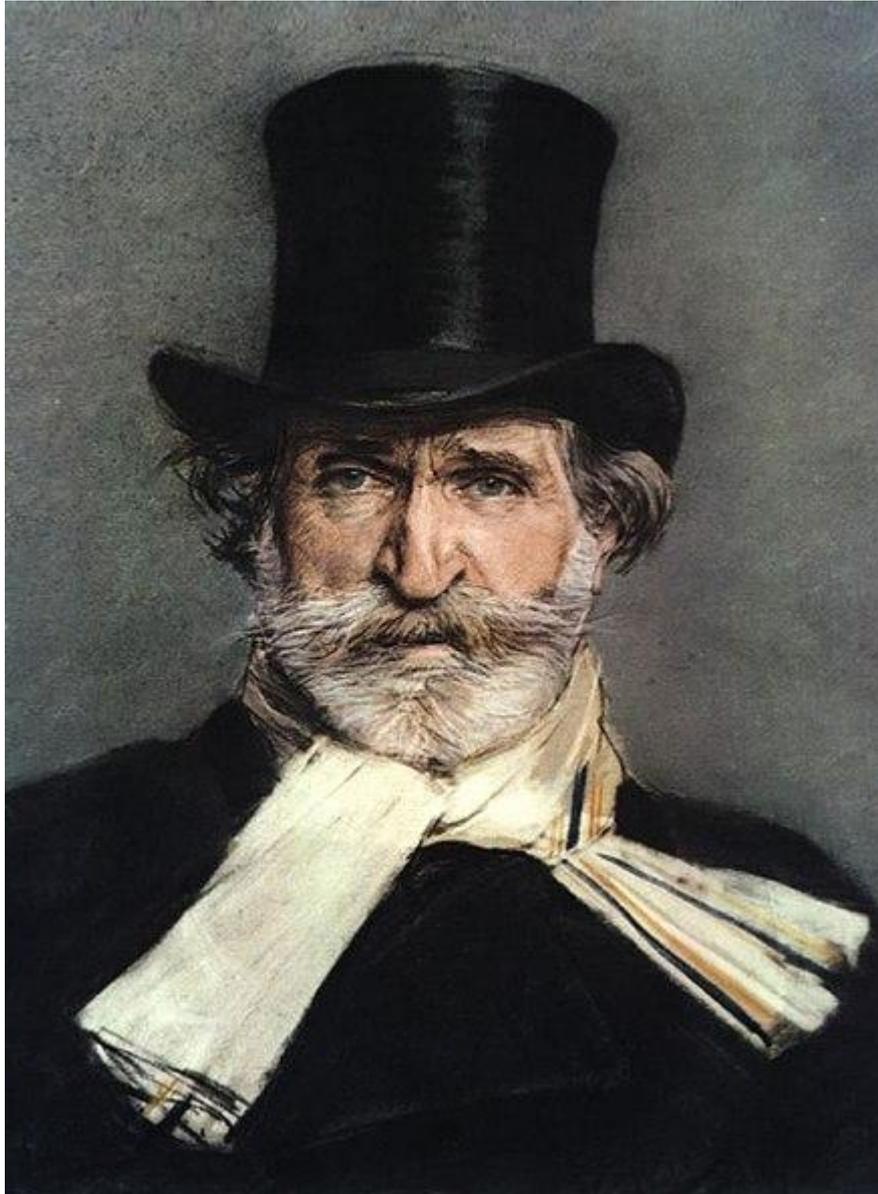
Pietro Mascagni



Ruggero Leoncavallo



Umberto Giordano



Giuseppe Verdi



Giacomo Puccini



Ermanno Wolf-Ferrari



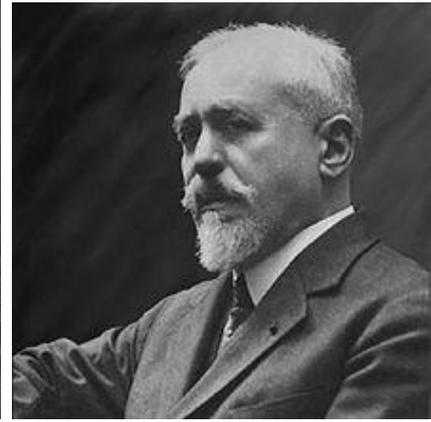
Franco Alfano



Claude Debussy



Maurice Ravel



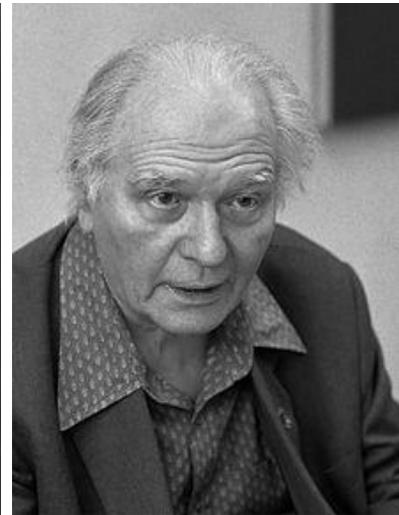
Paul Dukas



Darius Milhaud



Francis Poulenc



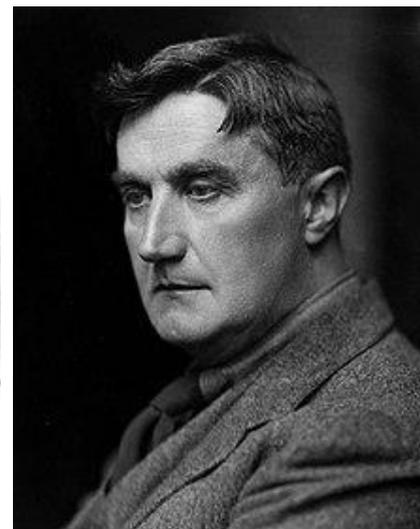
Olivier Messiaen



Frederick Delius



Scott Joplin



Ralph Vaughan Williams



Gustav Holst



Charles Ives



Ernest Bloch



George Gershwin



Aaron Copland



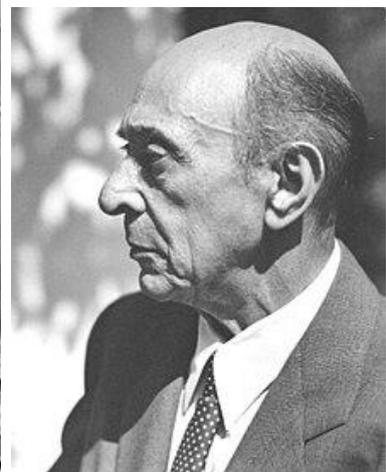
William Walton



Leroy Anderson



Samuel Barber



Arnold Schoenberg



Richard Strauss



Anton Webern



Max Reger



Fritz Kreisler



Robert Stolz



Alban Berg



Arthur Honegger



Paul Hindemith



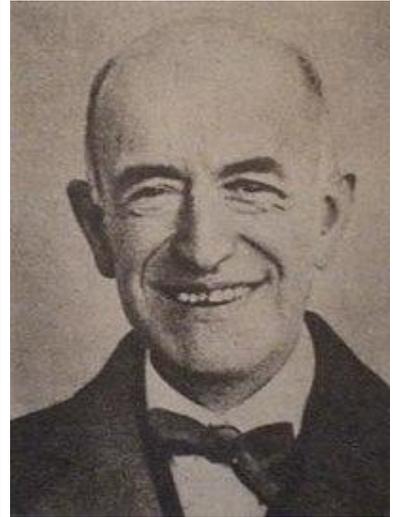
Carl Orff



Erich Wolfgang Korngold



Kurt Weill



Manuel de Falla



Joaquin Rodrigo



Joaquin Turina



Ernesto Lecuona



Alexander Glazunov



Igor Stravinsky



Alexander Scriabin



Sergei Prokofiev



Dmitri Shostakovich



Ferruccio Busoni



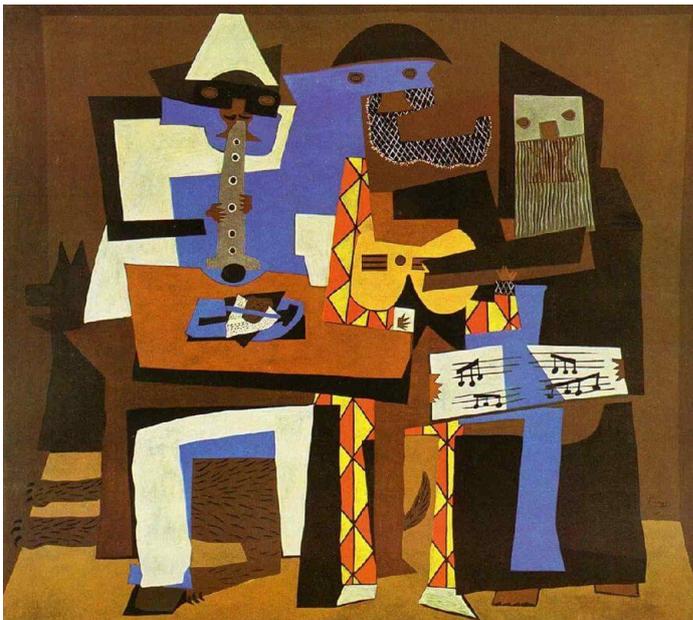
Ernesto de Curtis



Ottorino Respighi



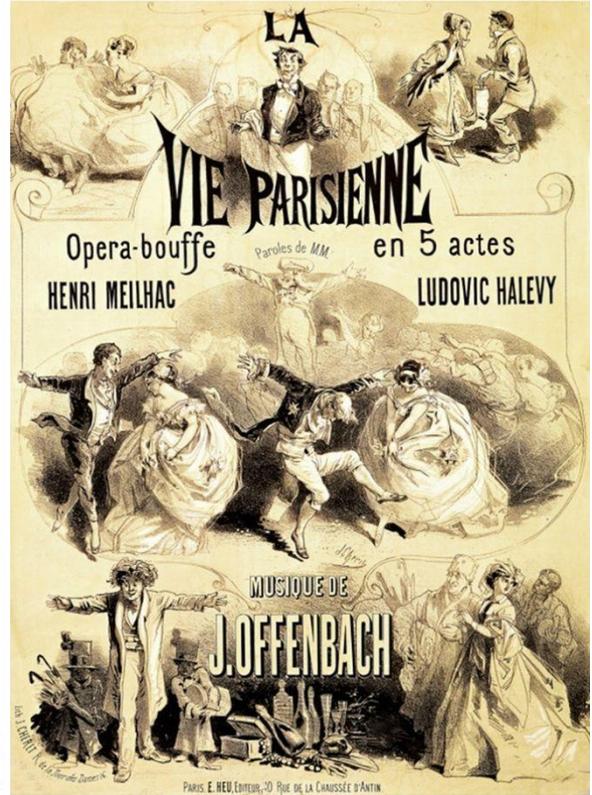
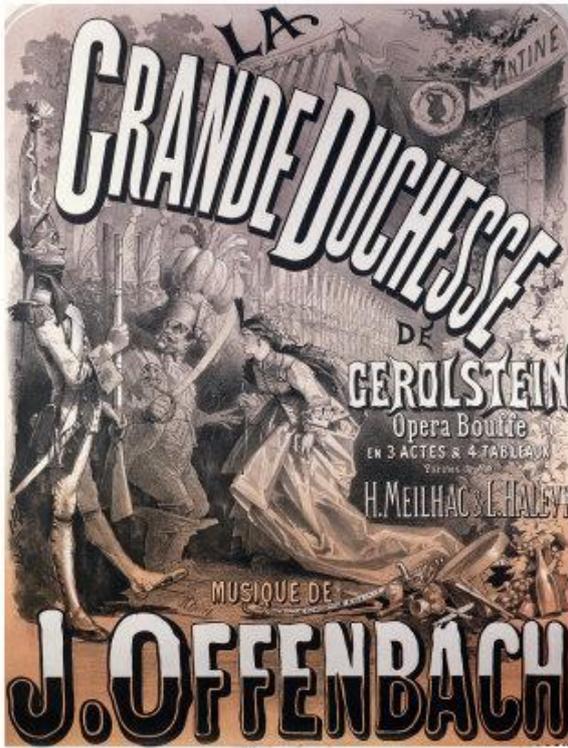
Mario Castelnuovo-Tedesco



Three Musicians by Pablo Picasso



The Orchestra at the Opera by Edgar Degas



Jacques Offenbach and three of his operettas



Irving Berlin and George Gershwin



Cole Porter

## AFTERWORD

The works which were the basis of my Concerts book: “Cultural Fireworks in 1820-1939” (1782 pages)- <http://www.businessethicscory.com/culturepremierescenturyvers8part1421.pdf>, its abridged version (440 p.) - <http://www.businessethicscory.com/uniqueculturaltwelfty.pdf>, its play - <http://www.businessethicscory.com/unforgettablecelebration.pdf> - “An Unforgettable Cultural Celebration” (62 p.), the Illustrations of the books (594 pages) - <http://www.businessethicscory.com/culturepremierescenturyvers8part2photos421.pdf> . Other links to my works: Books - <http://www.businessethicscory.com/Books.html> , About Jacques Cory - <http://www.businessethicscory.com/About-Jacques-Cory.html> , Home of my website: <http://www.businessethicscory.com/index.html> , Articles, Lectures, Courses, Links, Hebrew.

Culture is infinite, it began thousands of years ago, in China, India, Egypt, Mesopotamia, Judea, Greece, Persia, and even earlier in Africa, America and Asia. European culture, even Greek, is rather “new”, so why did I choose European Culture and Music and why only in this twelfty? I am not a historian and I’ll give a straight answer – because it is the culture and the music that I know, enjoy best, and the twelfty that I believe to be the most creative in music. I am not a European, born in Africa, living in Asia, I tried not to be Eurocentric, and brought into this collection samples from 12 significant non-European languages cultures’ music in this twelfty – Japanese, Chinese, Indian, Iranian, Arabic, Hebrew, Swahili, Turkish, Maori, Hawaiian, Native American, Korean; in addition to the 24 European Languages’ Cultures Music, including the 6 main ones – French, English, German, Spanish, Russian and Italian.

My whole new book is under the sign of 12 or multiples of 12: the number of favorite operas, symphonies, concertos, orchestral works, operettas, chamber music, ballets, choral works, and in total I have reached about 1200 works in this book which I hope encompasses all the diversity, originality, complexity, depth, of the musical creation of this twelfty. These are not all the best works, but it is a good sample. I am not religious, I do not believe in numerology, but 12 carries religious, mythological, magical symbolism, generally representing perfection, entirety, or cosmic order in traditions since antiquity – 12 sons of Jacob (my name), 12 tribes, 12 Apostles, 12 Olympian Gods, a highly composite number, 12 months, 24 hours, 60 seconds & minutes, the Twelfty, 36 Righteous, in the Jewish tradition wishing Life until 120.

This book is also under the sign of C – because it gives a good indication of the Cultural life, the Cosmopolitan scope, the Concerts that took place. I tried to give only Classics – not only classical music, but also classical jazz, musical films, folk, popular music, etc. All the Compositions in this book were created in this “long-hundred Century”, which is a Constraint. Another constraint is also availability on YouTube of good quality video & sound. My book does not replace live concerts. It Complements it, it gives another way of enjoying music. I am not inventing anything, because all the Clips exist anyway on YouTube, but I devised a unique Content Collection, a “guide for the perplexed”, for those who don’t have the means to Choose all the most significant works, the best performances, the best quality, all for free, a Creative Concept for all Categories of Musical Compositions in the twelfty.

This book can be called a Symphony in C major, not perfect like Schubert’s Symphony no. 9, Sibelius Symphony no. 7, Bizet’s Symphony in C, or Ravel’s Bolero, Bruckner’s Te Deum, Mendelssohn’s Wedding March, all of them of course in my Concerts. I hope that these concerts, like this C key, will evoke strong emotions, strength, joy, purity, simplicity, even sadness and yearning, and like the last chord of Elektra, will Convey triumph, an eternal life!



Marlene Dietrich (Blue Angel), Judy Garland (Wizard of Oz), Astaire & Rogers (Top Hat)