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Les Pêcheurs De Perles - Vocal Score



Synopsis

Printed sheet music to the work Les pÃ¢cheurs de perles by Georges Bizet. This work is cataloged as WD 13. This is a Performer's Reprint, which is a digital reprint of historical editions. Documents are cleaned, cropped, and straightened before printing on modern, acid-free paper. All items are printed on demand. A portion of each sale supports both the International Music Score Library Project and small performing arts organizations to provide performance opportunities for both professional and amateur musicians.

Book Information

Spiral-bound: 165 pages

Publisher: Performer's Reprints (2008)

ASIN: B01GSOK65A

Shipping Weight: 1.1 pounds

Average Customer Review: 3.9 out of 5 stars 3 customer reviews

Best Sellers Rank: #1,980,975 in Books (See Top 100 in Books) #19 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Bizet #631 in Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Late Romantic #1137 in Books > Humor & Entertainment > Sheet Music & Scores > Forms & Genres > Vocal

Customer Reviews

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As the description states, this is a piano sheet music. No lyrics. Not what the other reviewer wrote in 2011 for item that was published in 2013?! Reason for 3 stars: only 7-pages long.

This was the first recording to use the newly reconstructed edition of the original 1863 performance score; until then, the re-jigged version first performed in 1893 after Bizet's premature death was the one everyone heard. For some, the biggest casualty here will be the familiar climactic conclusion to the famous tenor-baritone duet in favour of the extended conclusion in which they vow their

friendship at length. The excellent 1989 recording by Plasson offers both alternatives by the addition of an appendix. That remains my first choice by virtue of its superior sound, more sympathetic conducting and arguably more appealing cast. For *PrÃfÂatre*, the sound is a bit dim and fuzzy and the conductor is characteristically brisk, not always permitting the languid beauty of Bizet's fairly uneventful score to emerge fully. Alain Vanzo is a little dry of voice by the time of this recording but still remarkably elegant and idiomatic, caressing his high, soft notes very effectively in the old French lyric style. His "Je crois entendre encore", in which Caruso made such an impact with his soft, rounded *mezza voce* and falsetto, is a thing of beauty. Guillermo Sarabia sings in good French and hasn't a bad voice, but it is too dark and charmless to be ideal as Zurga, who needs a lighter, more elegant baritone to suggest his being a credible rival suitor to Nadir for *LeÃfÂ la's* love. Bass Roger Soyer is a bit woolly as baddy Nourabad. The star of the show is undoubtedly Ileana Cotrubas, her plaintive, immediately recognisable soprano exuding charm and vulnerability. Of course, another possibility is the classic 1953 mono recording conducted by Fournet and starring golden French-Canadian couple Simoneau and Alarie but the limited sound will not appeal to some. This issue is mainly valuable for Vanzo's authentic Gallic singing and Cotrubas's touching depiction of *LeÃfÂ la*; *PrÃfÂatre's* speediness is really not as damaging as some claim, given that this opera needs assistance in generating dramatic tension.

I found this version of Georges Bizet's 1863 opera "Pêcheurs de Perles" (The Pearl Fishers) to be very good and recommend it. The "Pêcheures" has been a recent discovery of mine and, maybe this is blasphemy, but I personally prefer it to "Carmen." That's a subjective statement, of course - the beautiful melodies and striking duets in the "Pêcheurs" outweigh any problems with the plot - but I hope it encourages you to listen to this work. The "Pêcheurs" is really an opera of duets with a heavy sprinkling of choruses, especially in Act 1. It's also a short work, clocking in at a bit over one hour and a half. The center of the opera for me is a set of ravishing duets between the two leads, Leila and Nadir. Bizet was an amazingly gifted writer of melodies and these numbers are a high point in his art. The best modern version of the "Pêcheurs" is no doubt the 1989 Barbara Hendricks/Michel Plasson recording (also on EMI), which I also recommend. The version here is however actually stronger in several respects. Performed by the Romanian soprano Ileana Cotrubas, soon after her rise to fame in the mid 1970s, this is an outstanding Leila. Cotrubas is a superb technical singer with a beautiful, rich voice. Comparing her to Barbara Hendricks, I actually objectively rate Cotrubas as better due to Hendricks occasional pitch problems and lack of musicality. Hendricks delivers a special performance of Leila, though, that rises above any such

flaws, but I am pointing this out to illustrate Cotrubas' level of performance. The Nadir in this set is the very, very good Alain Vanzo. His version of Nadir's big Act 1 confession of love, "Je crois entendre encore" ("I think I hear again") is brilliant and I am not the only reviewer of this set who has been impressed. The "bad guy", Zurga, is done by Guillermo Sarabia, who has a gruff low baritone with sometimes faltering pitch focus. The Paris opera orchestra is led capably by Georges Pretre. Overall, this is a very good performance and is easily deserving of five stars. The one criticism I have is of the sound engineering. It isn't unpleasant, but the timbres have been to an extent washed out, probably as part of the digital re-mastering process, but isn't first-rate either. In every other respect, this is a very good recording and I think you will like it.

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