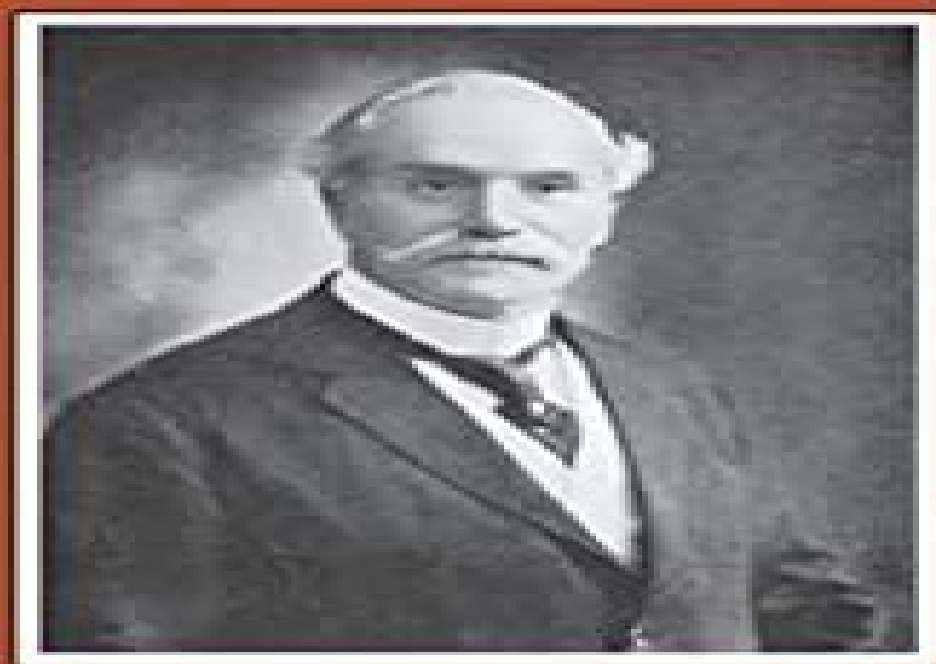


HERMAN KLEIN  
AND  
THE GRAMOPHONE



*Edited and with a Biographical Sketch by*  
WILLIAM R. MORAN

# Herman Klein And The Gramophone

**John Potter**



## **Herman Klein And The Gramophone:**

Herman Klein and the Gramophone Hermann Klein,1990 Amadeus From Klein s comments on early recordings that remain available today the reader can get a glimpse of what legendary singers such as Patti and Lind sounded like more than a century ago The essays of Herman Klein that appeared in The Gramophone from 1924 until 1934 are indispensable sources of information on the singers of the Golden Age     **Hermann Klein and the Gramophone: The gramophone and the singer ; Analytical notes and first reviews ; Misc. articles by Herman Klein ; Correspondence ; Cover mock up** Hermann Klein,1990     Hermann Klein and the Gramophone: The bel canto Hermann Klein,1990     **A Century of Recorded Music** Timothy Day,2000-01-01 Looks at the history of recording technology and its effect on music including artistic performance listening habits and audience participation     *Indian Classical Music and the Gramophone, 1900-1930* Vikram Sampath,2022-06-30 In 1902 The Gramophone Company in London sent out recording experts on expeditions across the world to record voices from different cultures and backgrounds All over India it was women who embraced the challenge of overcoming numerous social taboos and aesthetic handicaps that came along with this nascent technology Women who took the plunge and recorded largely belonged to the courtesan community called tawaifs and devadasis in North and South India respectively Recording brought with it great fame brand recognition freedom from exploitative patrons and monetary benefits to the women singers They were to become pioneers of the music industry in the Indian sub continent However despite the pioneering role played by these women their stories have largely been forgotten Contemporaneous with the courtesan women adapting to recording technology was the anti nautch campaign that sought to abolish these women from the performing space and brand them as common prostitutes A vigorous renaissance and arts revival movement followed leading to the creation of a new classical paradigm in both North Indian Hindustani and South Indian Carnatic classical music This resulted in the standardization universalization and institutionalization of Indian classical music This newly created classical paradigm impacted future recordings of The Gramophone Company in terms of a shift in genres and styles Vikram Sampath sheds light on the role and impact of The Gramophone Company s early recording expeditions on Indian classical music by examining the phenomenon through a sociocultural historical and musical lens The book features the indefatigable stories of the women and their experiences in adapting to recording technology The artists from across India featured are Gauhar Jaan of Calcutta Janki Bai of Allahabad Zohra Bai of Agra Malka Jaan of Agra Salem Godavari Bangalore Nagarathnamma Coimbatore Thayi Dhanakoti of Kanchipuram Bai Sundarabai of Pune and Husna Jaan of Banaras     The Gramophone ,1926     **Setting the Record Straight** Colin Symes,2004-11-29 The words surrounding music influence how we listen to it     **My Golden Age of Singing** Frieda Hempel,1998 Amadeus Frieda Hempel 1885 1955 was among the greatest sopranos of opera s Golden Age She created the Marschallin in Der Rosenkavalier in both Berlin and at the Metropolitan Opera where she debuted with Caruso in 1912     **Asile Hereditaire** Francois Nouvion,2012-10-18 Francois

Nouvion is well known collector and author of operatic subjects. He was born in Zurich and is a US citizen. He studied at the Swiss Federal Institute of Technology in Zurich and at Stanford University in Palo Alto. He worked mostly in the semiconductor testing equipment field and sold US Equipment from Russia to Tokyo. Early on he became very interested in Opera and developed his knowledge in singing from the reissues by Guy Dumazert. He currently maintains a comprehensive website on tenors [historicaltenors.com](http://historicaltenors.com) and a YouTube channel on Historical tenors. Although his interest on Irish French tenor John O Sullivan dates from his early days he finally started researching the tenor's career in the early 90s after meeting O Sullivan's children Jacques Colette and Raymonde. After much work contacting the different libraries all over the world with the Paris and Marseilles libraries being the most difficult to work with he finally started writing the O Sullivan biography in 2007. It is now published. He only regrets that Jacques O Sullivan the tenor's son did not live to witness the publication.

*Alto* Dan H. Marek, 2016-10-20. Everyone is familiar with the words diva or prima donna which have come to mean a usually outrageous operatic soprano but there was a time when the star of the show was more often a contralto or a soprano singing in today's mezzo soprano range. This performer was referred to as an alto. In the 17th and 18th centuries the male and female leading roles were likely to be sung by emasculated males the alto castrati although there were many great female altos during this period as well. The music for these fantastic artists written by such composers as Porpora, Vinci, Hasse and even Handel has been largely forgotten. At the beginning of the 19th century as the castrati died out their roles were often assumed by female altos referred to as musici. New repertoire continued to be written for them by Rossini and others but gradually this musical tradition and technique was lost. Now however because of the talent and industry of such gifted artists as Marilyn Horne, Cecilia Bartoli and Joyce DiDonato and the sudden ease with which the performance of these forgotten works can be obtained there is a resurgence of interest in the performance and preservation of this lost art.

*Alto* The Voice of Bel Canto examines the careers of nearly 320 great alto singers including the great castrati from the dawn of opera in 1597 to the present. The music of the composers who wrote for the alto voice is discussed along with musical examples and suggestions for listening. The exploration of the greatest altos careers and techniques offers inspiration for aspiring young singers as well as absorbing reading for the music lover who wants to know more about the fascinating world of opera.

**Puccini's La Bohème** Alexandra Wilson, 2021. Giacomo Puccini's La Bohème is one of the most frequently performed operas in the world. But how did it come to be so adored? In this book author Alexandra Wilson traces La Bohème's rise to fame and demonstrates that its success grew steadily through stage performances, recordings, filmed versions and the endorsements of star singers. More recently popular songs, film soundtracks and musicals that draw on the opera's music and themes added further to its immense cultural impact. This cultural history offers a fresh reading of a familiar work. Wilson argues that La Bohème's approach to realism and its flouting of conventions of the Italian operatic tradition made it strikingly modern for the 1890s. She explores how Puccini and his librettists engaged with gender, urban poverty and nostalgia themes.

that grew out of the work's own time and continue to resonate with audiences more than 120 years later Her analysis of the opera's depiction of Paris reveals that *La Bohème* was not only influenced by the romantic mythologies surrounding the city to this day but also helped shape them Wilson's consideration of how directors have reinvented this opera for a new age completes this fascinating history of *La Bohème* making it essential reading for anyone interested in this opera and the works it inspired

The Voice of the Century Massimo Zicari, 2022-04-29 The fields of performance studies empirical musicology and the musicology of recordings have seen a tremendous development in recent years shedding new light on the recent history of our performing tradition and conveying essential information to music practitioners critics and audiences This innovative work considers the notion of *bel canto* and the manner in which this vibrant tradition lives in the records of Luisa Tetrazzini 1871-1940 one of the most celebrated sopranos ever Tetrazzini whose discographic career includes about 120 recordings belongs to that generation of inspirational performers who heralded the dawn of a new era of music appreciation alongside such iconic figures as Enrico Caruso Adelina Patti and Nellie Melba Drawing on a vast body of scholarship and a number of contemporary reviews Massimo Zicari establishes Tetrazzini's role in the Italian operatic tradition and its much disputed set of performing conventions His transcriptions of her recorded interpretations from Rossini Donizetti Bellini and Verdi will prove invaluable to singers and conductors interested in a tradition that goes back to legendary figures such as Jenny Lind and Maria Malibran The author also discusses her voice quality and technique tempo flexibility her use of vibrato and portamento features of musical performance that question several widely held normative views about aesthetics and interpretative tradition The volume includes eighty-eight musical examples and its closing section consists of the vocal scores of thirteen operatic arias The musical material both examples and transcriptions is entirely original This unique approach seeks to combine an academic perspective with the making of the music in the hope that the plea for originality may be enhanced by models from the past

**Music Lovers' Phonograph Monthly Review**, 1926      **The Phonograph Monthly Review**, 1926      *The Palgrave Dictionary of Anglo-Jewish History* W. Rubinstein, Michael A. Jolles, 2011-01-27 This authoritative and comprehensive guide to key people and events in Anglo-Jewish history stretches from Cromwell's re-admittance of the Jews in 1656 to the present day and contains nearly 3000 entries the vast majority of which are not featured in any other sources

**Tenor** John Potter, 2009-06-02 00 Prelims 1672 01 Chapter 1672 02 Chapter 1672 03 Chapter 1672 04 Chapter 1672 05 Chapter 1672 06 Chapter 1672 07 Chapter 1672 08 Chapter 1672 09 Chapter 1672 10 Chapter 1672 11 Chapter 1672 12 Notes 1672 13 Tenor 1672 14 Audio 1672 15 Biblio 1672 16 Index 1672      "O ma Carmen" Victoria Etnier Villamil, 2017-06-19 Qu'est-ce que c'est What is it mezzo-soprano Celestine Galli Marie asked when offered the title role in the 1875 premier of Bizet's new opera *Carmen* She was only the first in a long line of performers to ask In the 140 years since each singer has crafted her own portrayal of the inscrutable Gypsy The famous soprano Geraldine Farrar wrote Each one of us probably sees something that the others have not seen or thinks she does and that something is

her individual Carmen This book explores the history of operatic portrayals of Bizet's elusive enchantress tracing the development of vocal and dramatic interpretations from generation to generation around the globe *Saturday Afternoons at the Old Met* Paul Jackson, 1992 Amadeus In this first of three volumes Paul Jackson begins a rich and detailed history of the early years of the Metropolitan Opera broadcasts bringing to life more than 200 recorded broadcasts **Sounds as They are** Richard Beaudoin, 2024 In *Sounds as They Are* author Richard Beaudoin recognizes the often overlooked sounds made by the bodies of performers and their recording equipment as music and analyzes these sounds using a bold new theory of inclusive track analysis ITA In doing so he demonstrates new expressive interpretive and embodied possibilities and also uncovers insidious inequalities across music studies and the recording industry including the silencing of certain sounds along lines of gender and race *Paul Robeson's Voices* Grant Olwage, 2023-11-20 Paul Robeson's *Voices* is a meditation on Robeson's singing a study of the artist's life in song Music historian Grant Olwage examines Robeson's voice as it exists in two broad and intersecting domains as sound object and sounding gesture specifically how it was fashioned in the contexts of singing practices in recital concert and recorded performance and as subject of identification Olwage asks how does the voice encapsulate modes of subjectivity of being Combining deep archival research with musicological theory this book is a study of voice as central to Robeson's sense of self and his politics Paul Robeson's *Voices* charts the dialectal process of Robeson's vocal and self discovery documenting some of the ways Robeson's practice revised the traditions of concert singing in the first half of the twentieth century and how his voice manifested as resistance

## Decoding **Herman Klein And The Gramophone**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Herman Klein And The Gramophone**," a mesmerizing literary creation penned by a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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### **Table of Contents Herman Klein And The Gramophone**

1. Understanding the eBook Herman Klein And The Gramophone
  - The Rise of Digital Reading Herman Klein And The Gramophone
  - Advantages of eBooks Over Traditional Books
2. Identifying Herman Klein And The Gramophone
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Herman Klein And The Gramophone
  - User-Friendly Interface
4. Exploring eBook Recommendations from Herman Klein And The Gramophone
  - Personalized Recommendations
  - Herman Klein And The Gramophone User Reviews and Ratings
  - Herman Klein And The Gramophone and Bestseller Lists

5. Accessing Herman Klein And The Gramophone Free and Paid eBooks
  - Herman Klein And The Gramophone Public Domain eBooks
  - Herman Klein And The Gramophone eBook Subscription Services
  - Herman Klein And The Gramophone Budget-Friendly Options
6. Navigating Herman Klein And The Gramophone eBook Formats
  - ePub, PDF, MOBI, and More
  - Herman Klein And The Gramophone Compatibility with Devices
  - Herman Klein And The Gramophone Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Herman Klein And The Gramophone
  - Highlighting and Note-Taking Herman Klein And The Gramophone
  - Interactive Elements Herman Klein And The Gramophone
8. Staying Engaged with Herman Klein And The Gramophone
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Herman Klein And The Gramophone
9. Balancing eBooks and Physical Books Herman Klein And The Gramophone
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Herman Klein And The Gramophone
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Herman Klein And The Gramophone
  - Setting Reading Goals Herman Klein And The Gramophone
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Herman Klein And The Gramophone
  - Fact-Checking eBook Content of Herman Klein And The Gramophone
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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