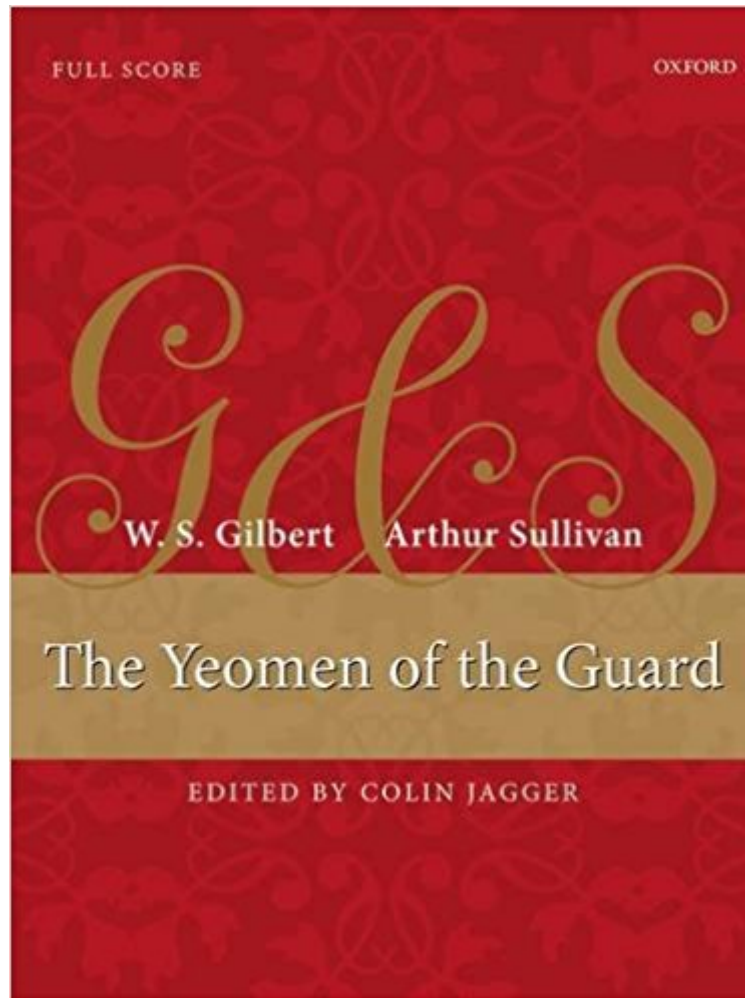




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The Yeomen Of The Guard: Full Score



Synopsis

The Yeomen of the Guard is one of the most popular and enduring Gilbert and Sullivan Savoy operas. This critical performing edition, edited by Colin Jagger, Director of Music, University of Portsmouth, presents the opera as it was performed during the original Savoy Theatre run. It corrects errors found in older editions (regarding music, dialogue, and stage directions) and includes unpublished songs and alternative endings. Full scores and clearly printed orchestral parts are available on hire/rental, and vocal scores are available on sale.

Book Information

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Customer Reviews

Born in London in 1842, Arthur Sullivan trained at the Chapel Royal, the Royal Academy of Music, and the Leipzig Conservatoire. His incidental music to Shakespeare's *The Tempest* made him an overnight celebrity when it was performed at the Crystal Palace in 1862. He went on to compose in practically every musical genre: oratorio, cantata, symphony, concerto, ceremonial works, incidental music for the stage, piano and chamber works, songs, hymns and anthems. His celebrated collaboration with W. S. Gilbert produced fourteen comic operas between 1871 and 1896. There are also ten operas with other librettists. Immeasurably the greatest British musician of the Victorian era, he held honorary doctorates from both Oxford and Cambridge, was knighted in 1883 and died in London in 1900. A (c) Sir Arthur Sullivan Society Colin Jagger (b.1967) studied music at Manchester University and then at the University of Cincinnati College-Conservatory of Music, where he received a Master's degree in orchestral conducting. He subsequently worked as Assistant

Conductor to the Cincinnati Symphony Orchestra before gaining a permanent position as the Director of Orchestral Activities at Albion College, Michigan. Jagger became Director of Music at Portsmouth University in 2000 where his duties include conducting the university ensembles and contributing to the teaching of a degree in Musical Theatre. He is active as a scholar with a particular interest in critical editing of late nineteenth century music for the stage. He has regular guest-conducting engagements with orchestras in the UK and abroad.

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