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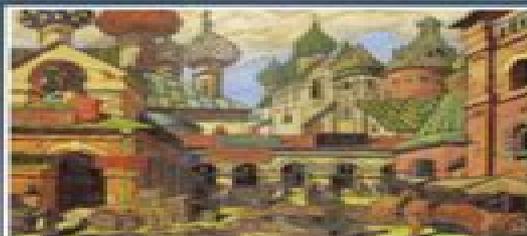
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CHANDOS

# WALTON

## The Bear



Della Jones - Alan Oate - John Shirley-Quirk  
NORTHERN SINFONIA RICHARD HICKOX

# WALTON

## THE BEAR

An Entertenance in One Act

POPOVA ..... DELLA JONES ( mezzo-soprano )  
SARIMOV ..... ALAN OATE ( baritone )  
LURKA ..... JOHN SHIRLEY-QUIRK ( bass )

- 1 LURKA: It is not just, Madam... ( 0:46 )
- 2 POPOVA: Who is that? ( 0:47 )
- 3 SARIMOV: That is my husband ( 0:48 )
- 4 SARIMOV: That's what I want ( 0:49 )
- 5 POPOVA: So, in my attitude ( 0:49 )
- 6 SARIMOV: Madam, it is not just ( 0:50 )
- 7 POPOVA: I was a concert, Madam ( 0:50 )
- 8 SARIMOV: In fact, it is not just ( 0:50 )
- 9 SARIMOV: Lurka... Are you not angry? ( 0:51 )

CHANDOS CD 9245

NORTHERN SINFONIA  
RICHARD HICKOX Conductor

Walton wrote two versions, the second — the one — far more readily accepted than the first, and more often performed. He laboured for seven years (1947-1954) on the latter. *The Bear* and *Chalkley* in *Chalkley* are the two most successful operas in which the great, unacknowledged freedom of Verdi and Puccini was given a successful new lease of life. Unfortunately it was too traditional for the taste of those austere post-war critics despite the popular success of its early performances (and it was staged at San Francisco and La Scala as well as Covent Garden) and, as a result, it was not accepted the world over as a masterpiece and something of a culty stepchild. It never entered the repertoire as a serious footing, and a substantially revised version (1972-1975) failed to make the impression the composer hoped it might. It remains to be seen what the future has in store.

The second time round Walton was better no observer. Everything was in its modest scale. The bear is a chamber opera in one act only, for three singers only, no chorus, and the orchestra is chamberlike with a small number of strings. Initially told players, but Walton preferred a eight consisting of their numbers. These dimensions were largely dictated by the circumstances of the first performance, which took place in (apparently in 1947) at the old New Adelphi Theatre in 1947. The first impetus for the work had come from Peter Peare through, incidentally, there was no part in it for him, as there had been in *Shalva* (his scenario in 1946) had suggested Chalkley's *The Bear* to the English as a direct precedent for *Chalkley*. The Newcastle Festival Foundation provided funds, and Walton set to work on the libretto. He soon decided he needed help, and approached the writer Paul Gorn. Gorn progressed swiftly and harmoniously and was headed only by Walton's opposition. For four weeks and subsequent rehearsals. The score was finally completed on 30 April 1957, just about in time for the Adelphi Theatre had opened in June. It opened a production with Lennox Berkeley's *Company*, for which Gorn had also provided the libretto. Colin Graham produced, and Bruce Girdler and John Goss sang the leading roles. The work was well-received from the start and quickly became popular, sometimes it is paired with a staged version of the original *Company*, a production Walton approved though the work approved by critics was extremely

# Bear Libretto

**AN Whitehead**



## **Bear Libretto:**

**Catalogue of Opera Librettos Printed Before 1800** Library of Congress. Music Division, 1914      **A Libretto: Containing the Armoury [and Other Pieces, in Verse] ... By P. S. G(lubb).** Peter Southmead GLUBB, 1875      **The National Union Catalog** , 1968      *Encyclopedia of American Opera* Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos      [National Union Catalog](#) , 1973

**The bear** William Walton, Paul Dehn, 1967      **Vitaphone Films** Roy Liebman, 2015-05-20 The headline of the Variety extra on October 27 1926 proclaimed Vitaphone1 Thrills L A Vitaphone a subsidiary of Warner Bros formed in association with Western Electric was one of the major producers of talkies even though its sound on disc technology barely lasted four years The Vitaphone features and shorts that have survived intact or that have been so carefully restored preserve much of the show business history that might otherwise have been lost with the industry s fast paced advances in movie making This book is a catalogue of Vitaphone features and shorts The first section lists the features and shorts by release number The New York productions 1926 1940 are listed first followed by the West Coast productions 1927 1970 For shorts the following particulars if known and if applicable are given title alternate title s instrumental and vocal selections performed on screen composer s and performers of instrumental and vocal selections release date and synopsis of the film names of major cast members and directors set information if two or fewer sets were used and the amount paid to early performers For features entries list release dates genre and major cast members The section on performers includes only those who appeared in shorts listing dates and places of birth when known      **New Outlook** , 1906      **Library of Congress Catalog** Library of Congress, 1973 A cumulative list of works represented by Library of Congress printed cards      **Operas in English: A Dictionary** Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known

names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

Creating Opera Utilising Augmented Reality and Virtual Reality Technologies Taana Rose,2025-06-09 This book investigates the use of extended reality XR technologies to innovate the opera experience Through the creation and comparison of three versions of the original opera Artemis the research explores how virtual and augmented reality platforms can transform traditional composition and staging practices The project resulted in three distinct iterations a virtual reality opera built in Unity3D for the Oculus Quest a 360 YouTube VR opera and an augmented reality live performance Each version utilised self experiential prototyping to craft immersive environments and novel compositional approaches Key features of the book include a detailed analysis of prototyping methods for XR opera development with an emphasis on combining autoethnography world building and user centric design By leveraging tools like Unity3D and 3D spatial sound technology the research demonstrates how XR environments can enhance the sensory and emotional engagement of both creators and audiences Readers will gain practical insights into designing XR operas from managing technical constraints to creating immersive soundscapes and environments that align with operatic narratives This book will appeal to an academic audience in fields such as music technology interaction design composition and virtual reality architecture It provides valuable contributions for undergraduate and postgraduate students creative practice researchers and professionals seeking to explore the intersections of technology performance and composition With its multidisciplinary approach the book offers a roadmap for applying innovative techniques to the creation of XR operatic works and beyond

*Subject Catalog* Library of Congress,1965     **Mozart** Franz Eduard Gehring,1911     The Bear. An Extravaganza in One Act. Music by William Walton. Libretto Adapted from Anton Tchekov by Paul Dehn and William Walton. Lyrics by Paul Dehn Paul Dehn,William Walton,1967     **Library of Congress Catalogs** Library of Congress,1970     The Sketch ,1900     **Freunds Musical Weekly** ,1893     *Musical Opinion and Music Trade Review* ,1915     **The British Catalogue of Music** ,1978     Our Players' Gallery W. J. Thorold,Arthur Hornblow,Arthur Hornblow (Jr.),Perriton Maxwell,Stewart Beach,1909

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