

**Chapter 1 : Young Reader's Book Benvenuto And The Carnival**

*Benvenuto and the Carnival [Seymour Reit] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. A fortune teller sees danger ahead for Benvenuto the dragon after he is captured and placed in a carnival.*

The carnival of We are in the house of the Papal treasurer, Balducci, who has scolded his daughter Teresa for having looked out of the window. The old man is quite vexed, because the Pope has summoned the goldsmith Cellini to Rome. For she has found a note from Cellini in a bouquet that was thrown in to her from the street by a mask -- Cellini, of course. A few moment later he appears at hr side and proposes a plan of elopement. His apprentice Ascanio will wear a brown one. They will join her and they will flee together. He overhears the plot. His daughter still up? In her anxiety to find an excuse, she says she heard a man sneak in. During the search Cellini disappears, and Fieramosca is apprehended. Before he can explain his presence, women neighbours, who have hurried, drag him off to the public bath house and treat him to a ducking. In the courtyard of a tavern Cellini is seated, with his assistants. He is happy in his love, for he places it even higher than fame, which alone heretofore he has courted. He must pledge his love in wine. Unfortunately the host will no longer give him credit. Just then Ascanio brings some money from the Papel treasurer, but in return Cellini must promise to complete his "Perseus" by morning. He promises, although the avaricious Balducci has profited by his necessity and has sent too little money. Ascanio is informed by Cellini of the disguises they are to wear at the carnival, and of his plan that Teresa shall flee with him. Again Fieramosca has been spying, and overhears the plot. Accordingly he hires the bravo Pompeo to assist him in carrying off Teresa. A change of scene shows the crowd of maskers on the Piazza di Collona. Balducci comes along with Teresa. Both from the right and left through the crowd come two monks in the disguise she and her lover agreed upon. Which is the right couple? Soon, however, the two couples fall upon each other. A scream, and one of the brownhooded monks Pompeo falls mortally wounded to the ground. A white-hooded monk Cellini has stabbed him. The crowd hurls itself upon Cellini. But at that moment the boom of a cannon gives notice that the carnival celebration is over. It is Ash Wednesday. In the first shock of surprise Cellini escapes, and in his place the other white-hooded monk, Fieramosca, is seized. Soon he comes along himself, with a band of monks, to whom he describes his escape. Then Balducci and Fieramosca rush in. The scene is interrupted by the arrival of Cardinal Salviati to see the completed "Perseus. Accused of murder and the attempted kidnapping of a girl, the "Perseus" unfinished, the money received for it spent! Heavy punishment awaits him, and another shall receive the commission to finish the "Perseus. Another finish his masterpiece! The casting shall be done on the spot! He seizes his completed works and throws them into the molten mass. The master shatters the mould. The "Perseus," a noble work of art, appears before the eyes of the astonished onlookers -- a potent plea for the inspired master. Once more have Art and her faithful servant triumphed over all rivals. The statue of Perseus, by Benvenuto Cellini, one of the most famous creations of medieval Italy, is one of the art treasures of Florence.

**Chapter 2 : Venice Carnival: The Festival of Disguise & More - BenvenutoLimos**

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Balducci would have preferred Fieramosca as the chosen sculptor, and also because he hopes to marry his daughter Teresa to Fieramosca. But Teresa is smitten with Cellini. Attached is a note from Cellini saying that he is coming up. He does so, and explains his plan to take her away from her father so that they can live together. Unbeknownst to them both, Fieramosca has also entered the room, and tries to eavesdrop on them. He does not hear all the information on the first rendition, but he does on the second. To distract her father, Teresa invents a story about a noise in her bedroom. Balducci goes into her bedroom, and Cellini escapes in the meantime. He and Teresa call on the servants and neighbors to take Fieramosca and dump him outside in the fountain, but Fieramosca breaks free of the crowd. Tableau 2 Piazza Colonna Cellini, his apprentices and friends sing the praises of being goldsmiths. Bernardino asks for more wine, but the innkeeper demands settlement of their tab. Fieramosca has also overheard this plan, and confides to his friend Pompeo. Pompeo suggests that they too disguise themselves as monks and abduct Teresa themselves. People gather in the piazza. Balducci and Teresa enter, soon after Cellini and Ascanio dressed as monks, and then Fieramosca and Pompeo similarly disguised. In the pantomime, Harlequin and Pierrot compete for the attention of King Midas, who is attired to look like Balducci. At this, the real Balducci approaches the stage, leaving Teresa alone. Both sets of "friars" then approach Teresa, to her confusion. The four friars begin to battle by sword, and in the struggle, Cellini fatally stabs Pompeo. The crowd becomes silent, and Cellini is arrested for murder. All of the lights in the piazza are extinguished. During the darkness and resulting confusion, Cellini escapes his captors and Ascanio and Teresa go off. When a procession of friars passes by, they join in the prayer. Because he is now wanted for murder, he plans to escape Florence with Teresa, but Ascanio reminds him of his obligation to cast the statue. Ascanio goes off to find a horse. Balducci and Fieramosca then appear. Balducci denounces Cellini as a murderer and then promises Teresa to Fieramosca in marriage. The Pope then appears to check on the progress of the statue. Cellini makes excuses, but the Pope dismisses them and decides that he will give the commission to another sculptor. The Pope then makes Cellini an offer: But if Cellini fails, he will be hanged. The workmen are at their labours and sing a sea-shanty, which Cellini sees as a bad omen. Ascanio and Cellini encourage the goldsmiths to continue their work. Fieramosca then arrives with two henchmen and challenges Cellini to a duel. Cellini accepts and asks to settle it on the spot, but Fieramosca prefers it to be done away from his workplace. Fieramosca and his men leave. Teresa arrives and sees Ascanio hand Cellini his rapier, but Cellini assures her that he will be safe. Alone, she hears the workmen start to lay down their tools and stop work, as they have not been paid and lack direction from Cellini. She tries to assure them that they will be paid eventually, but to no avail. Fieramosca then appears, and Teresa faints, thinking that Cellini is dead. This is not so, as Fieramosca is about to offer a bribe to the goldsmiths to cease work completely. This turns the goldsmiths against Fieramosca and they reassert their loyalty to Cellini. Cellini then reappears, and he and the workmen force Fieramosca to don workclothes to help out. In the evening, the Pope and Balducci arrive to see if the statue is completed. Fieramosca then announces that they are out of metal, which Francesco and Bernardino confirm. Cellini then prays, and in a moment of desperation, orders that all art works in his studio, of whatever metal, be put into the crucible and melted, to the consternation of Francesco and Bernardino. After this is done, an explosion blows the lid off the crucible. Then molten metal emerges to fill the mould, and the casting is successful. The Pope pardons Cellini, and Cellini and Teresa are united. The opera closes with praise for the goldsmiths.

**Chapter 3 : Benvenuto and the Carnival by Seymour Reit**

*Benvenuto and the Carnival has 8 ratings and 0 reviews. A fortune teller sees danger ahead for Benvenuto the dragon after he is captured and placed in a.*

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**Chapter 4 : - Benvenuto and the Carnival by Seymour Reit**

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Les francs-juges[ edit ] Les francs-juges, Op. The overture was first performed in the concert hall of the Paris Conservatoire as part of an all Berlioz concert on 26 May In his study on the composer, Jacques Barzun describes the work as "a genuine tour de force for a young dramatic musician working without knowledge of Beethoven. Waverley[ edit ] Waverley: Grand Overture , Op. A concert overture composed in It was first performed at the Paris Conservatoire on 26 May The instrumentation is two flutes second doubling piccolo , two oboes, two clarinets one in C and one in A , two bassoons, four horns in D, three trumpets one in D and two in A , three trombones, tuba, timpani and strings. It was first performed at the Paris Conservatoire on 22 December The instrumentation is two flutes second doubling piccolo , two oboes, two clarinets in C, two bassoons, four horns in Eb and C , three trumpets in C, three trombones, tuba, timpani and strings. Composed in and first performed at the Paris Conservatoire on 14 April Berlioz was never happy with the piece, regarding it as "long and diffuse", and withdrew it after the premiere. A plaintive melody for cor anglais would later find prominent use for the solo viola in Harold en Italie. The instrumentation is two flutes second doubling piccolo , two oboes, English horn , two clarinets in A, two bassoons, four horns in D and G , three trumpets one in D and two in A , three trombones, timpani, harp and strings. Overture to the opera of the same name , composed in The instrumentation is two flutes, two oboes, two clarinets in C, two bassoons, four horns in G, E and D , four trumpets in G, E and D , two cornets in A, three trombones, ophicleide , percussion timbales , cymbals, triangle, bass drum and strings. Le carnaval romain[ edit ] Performed by the Skidmore College Orchestra. Courtesy of Musopen Problems playing this file? Le carnaval romain, ouverture pour orchestre Roman Carnival Overture , Op. Composed in and first performed at the Salle Herz , Paris, on 3 February It is scored for large orchestra, is in the key of A major, and features a prominent and famous solo for the cor anglais. Le corsaire[ edit ] Le corsaire The Corsair , Op. Composed while Berlioz was on holiday in Nice in August The instrumentation is two flutes, two oboes, two clarinets in C, four horns in C and F , two bassoons, three trumpets in C, three trombones, tuba, timpani and strings. Prologue The Trojans at Carthage: Only the latter was accepted and Berlioz wrote an orchestral prologue to introduce this version evoking the tragic fate of Troy. Recordings[ edit ] The individual overtures have been recorded many times. London Philharmonic Orchestra , conducted by Adrian Boult. Recorded 28â€”29 August Staatskapelle Dresden , conducted by Sir Colin Davis. La damnation de Faust, Op. Part I Scene 3: Ballet des syphes; Roman Carnival Overture, Op. San Diego Symphony , Yoav Talmi. Royal Hunt and Storm, Romeo et Juliette: Berlioz "The Master Musicians", J.

**Chapter 5 : Benvenuto and the Carnival, Seymour Reit. )**

*Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.*

Benvenuto Cellini Memoirs, chapter 48 [â€] This sc. This is how I came to suffer in my turn a resounding defeat there. I had been very struck by a number of episodes in the life of Benvenuto Cellini. According to what even our common friends say, their work does not possess the elements required for what is considered a well-made drama. But I liked it, and to this day I am unable to see in what way it is inferior to so many others that are performed every day. He then went round saying to everybody that he was putting this opera on stage not because of the music, which he was sure would be absurd, but because of the book, which he found delightful. He did indeed put the work into rehearsal, and I will never forget the agonies I had to endure during the three months that were devoted to it. Here and there in the recitatives Auguste Barbier had admittedly let slip through some words which belonged evidently to the vocabulary of insults, and their crudeness offends the prudishness of contemporary taste. But would you believe that in a duet written by L. But they did at least do their job. Habeneck performed his in a perfunctory manner. He never succeeded in establishing the brisk tempo for the saltarello that is sung and danced on Colonne Square in the middle of the second act. The dancers could not adapt to his sluggish beat, complained to me, and I kept saying to him: In the end, after seeing him explode four or five times, I said to him with a coolness that exasperated him: This is a saltarello. Berlioz, he said, we will stop here for today; you may go. I could not conduct myself the rehearsals for Cellini. In French theatres, composers are not allowed to conduct their own works. He had heard that at the morning rehearsal a number of my players had been called away for service in the National Guard, and the rehearsal had taken place without any wind instruments. And indeed, when all the wind players came to the orchestra, they gathered around me petrified at the thought of playing in public an overture which was completely unknown to them. I launched the allegro in the whirling tempo of Roman dancers. The audience encored the piece, and we played it again. The second performance was even better than the first. When I returned to the greenroom I found Habeneck looking rather crestfallen, and said to him casually: Never have I felt more keenly than on this occasion the pleasure of conducting myself my own music. My delight was increased at the thought of what I had endured at the hands of Habeneck. Learn how to conduct, and how to conduct yourselves well with or without a pun. Never forget that the most dangerous of your interpreters is the conductor himself. To return to Benvenuto. The orchestral players maintained a studied reserve towards me, as they wanted to avoid any contrast with the tacit hostility of their conductor. Nevertheless when it came to the final rehearsals the musicians made no bones about praising several pieces, and a few declared that my score was one of the most original they had ever heard. They were hoping to secure in this way the favours of their conductor. These foolish pranks had their counterpart on stage, as I discovered. In this same finale, where the stage must be plunged in darkness and represents a crowd of masks on Colonne Square at night, the male dancers would amuse themselves by pinching the women. Their shrieks added to those of the women and to the choral singing disturbed the performance of the chorus. And when I would indignantly summon the director and demand he put an end to this outrageous chaos, Duponchel was nowhere to be seen; he would not condescend to attend rehearsals. Eventually the opera was performed. The overture was received with exaggerated applause, and the rest was hissed with admirable ensemble and energy. Nevertheless it received three performances [10, 12 and 14 September ], after which, since Duprez had decided he had to give up the role of Benvenuto, the work disappeared from the bills and only returned long after; A. Dupont took five whole months to learn a part which he was furious not to have been given in the first instance. Duprez was very fine in the violent scenes, such as that in the middle of the sextet when he threatens to break the statue. But his voice was already unable to cope with gentle passages, sustained notes, and music of a quiet and dreamlike character. Mme Gras-Dorus and Mme Stoltz were both enchanting in the roles of Teresa and Ascanio, which they learned conscientiously and with great care. Mme Stoltz even caused such a sensation in her rondo of the second act: I have just re-read my poor score carefully and with cold detachment. I cannot

help recognising in it a variety of ideas, an impetuous verve, and a burst of musical colour which I will probably never achieve again and which deserved a better fate. It must not be forgotten that this was written in Weimar, where it is frequently performed under the direction of Liszt. The vocal score has been also published with German and French text by Mayer in Brunswick in 1845. It has even been published by Choudens in Paris in 1846. To write an opera you have to be free from all other obligations, which implies that for some length of time you are able to rely on a guaranteed income. That was far from being my position; I was living from hand to mouth by writing articles for various papers and this took up most of my time. In the first flush of excitement for the opera I did try to devote two months to my score, but dire necessity soon forced me to abandon my task as composer to turn to that of music critic. I will not attempt to describe the heartbreak this caused. But there was no room for hesitation, I had a wife and son and could not let them go short of basic necessities. I was plunged into deep despair, torn on one side by need and on the other by musical ideas that I was obliged to push aside. I lacked even the courage to perform my usual task of scribbler, which I hated. I cannot find time to work on it. What do you mean? What generosity of spirit, and what a kind and sensitive man! Himself a writer of distinction and an artist at heart, he had guessed the torment I was going through. With exquisite tact he was worried of hurting my feelings by offering the means of bringing the torment to an end. Only true artists can understand each other in this way! I have been fortunate enough to meet several like him who have similarly come to my help. Then in a work on this kind I could only give wing to my creative imagination on the assumption that I was fully in charge of a large theatre, as I am in charge of my orchestra when I conduct a performance of one of my symphonies. An opera house, as I conceive it, is above all a vast musical instrument. I know how to play it, but in order to play it well I need to have full and untrammelled control over it. And that will never happen. Then the machinations, conspiracies and intrigues of my enemies would find there too much scope. That will always be the case. I would have to put up not only with the animosities aroused by my critical writings, but also with the equally ferocious hostility engendered by the tendencies of my musical style. That style is, by itself, the most devastating living critique of the works of some people who enjoy solid popularity. They rightly say to themselves: They shouted, booed and hissed from start to end. They even tried to prevent the performance of my overture *Roman Carnival* which served as curtain-raiser for the second act, and which had often been performed to great applause in London in many concerts, as that at the Philharmonic Society in Hanover Square only two weeks earlier. Public opinion, if not mine, put M. Costa, the conductor at Covent Garden, at the head of this laughably ferocious conspiracy. I had frequently attacked him in my articles for the liberties he takes with the scores of great masters "he makes cuts or additions to them, and changes and mutilates them in many ways. Costa is responsible, which is quite possible, he has at least succeeded in lulling my suspicions with considerable skill by his assiduous co-operation and help during rehearsals. The London musicians, disgusted at this pettiness, wanted to show their sympathy for me by opening a subscription for a Testimonial concert, to which two hundred and thirty contributed, and which they asked me to conduct in Exeter Hall without charging for their services. But the concert could not take place. The publisher Beale, who is now one of my best friends, also presented me with a gift of two hundred guineas from a group of amateur musicians, with at their head the celebrated piano manufacturers Messrs. I felt I could not accept such a present, which is so far removed from our French musical habits, though it had been prompted by genuine kindness and generosity. Not everybody is a Paganini.

## Chapter 6 : Roman Carnival Overture

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## Chapter 8 : Berlioz Benvenuto Cellini and Roman Carnival

*About the Book. A fortune teller sees danger ahead for Benvenuto the dragon after he is captured and placed in a carnival.*

## Chapter 9 : Benvenuto Cellini - Berlioz

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