



Opera As Theater

Richard Traubner

Opera As Theater:

Storytelling in Opera and Musical Theater Nina Penner,2020-10-06 Storytelling in Opera and Musical Theater is the first systematic exploration of how sung forms of drama tell stories Through examples from opera s origins to contemporary musicals Nina Penner examines the roles of character narrators and how they differ from those in literary and cinematic works how music can orient spectators to characters points of view how being privy to characters inner thoughts and feelings may evoke feelings of sympathy or empathy and how performers choices affect not only who is telling the story but what story is being told Unique about Penner s approach is her engagement with current work in analytic philosophy Her study reveals not only the resources this philosophical tradition can bring to musicology but those which musicology can bring to philosophy challenging and refining accounts of narrative point of view and the work performance relationship within both disciplines She also considers practical problems singers and directors confront on a daily basis such as what to do about Wagner s Jewish caricatures and the racism of Orientalist operas More generally Penner reflects on how centuries old works remain meaningful to contemporary audiences and have the power to attract new more diverse audiences to opera and musical theater By exploring how practitioners past and present have addressed these issues Storytelling in Opera and Musical Theater offers suggestions for how opera and musical theater can continue to entertain and enrich the lives of 21st century audiences

The Urbanization of Opera Anselm Gerhard,1998-08-15 Why do so many operas end in suicide murder and death Why do many characters in large scale operas exhibit neurotic behaviors worthy of psychoanalysis Why are the legendary grands operas much celebrated in their time so seldom performed today

Music and the Theater

,1970 **Listening to Theatre** Elizabeth Wichmann,1991-01-01 Wichmann s writing has authority rarely encountered Not only a comprehensive study but a study of Beijing theater A marvelous overview a virtual encyclopedia Choice Overall this is a pathbreaking book in terms of contributing to our understanding of the important Chinese art form that is the Beijing opera It is a model of production Its wealth of detail does not prevent it from being eminently readable The author has unparalleled mastery of knowledge understanding and appreciation of her subject The book will certainly help not only to make Beijing opera better understood in the West but also to make it more widely performed and appreciated China Review International Spring 1994

Between Opera and Cinema Jeongwon Joe,Rose Theresa,2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company Chinatown Opera Theater in North America Nancy Yunhwa Rao,2017-01-11 Awards Irving Lowens Award Society for American Music SAM 2019 Music in American Culture Award American Musicological Society AMS 2018 Certificate of Merit for Best Historical Research in Recorded Country Folk Roots or World Music Association for Recorded Sound Collections ARSC 2018 Outstanding Achievement in Humanities and Cultural Studies Media Visual and Performance Studies Association for Asian American Studies AAAS 2019 The Chinatown opera house provided Chinese immigrants with an essential source of entertainment during the pre World War II era But its stories

of loyalty obligation passion and duty also attracted diverse patrons into Chinese American communities Drawing on a wealth of new Chinese and English language research Nancy Yunhwa Rao tells the story of iconic theater companies and the networks and migrations that made Chinese opera a part of North American cultures Rao unmasks a backstage world of performers performance and repertoire and sets readers in the spellbound audiences beyond the footlights But she also braids a captivating and complex history from elements outside the opera house walls the impact of government immigration policy how a theater influenced a Chinatown s sense of cultural self the dissemination of Chinese opera music via recording and print materials and the role of Chinese American business in sustaining theatrical institutions The result is a work that strips the veneer of exoticism from Chinese opera placing it firmly within the bounds of American music and a profoundly American experience

"Art, Theatre, and Opera in Paris, 1750-1850" Richard Wrigley,2017-07-05 Art Theatre and Opera in Paris 1750 1850 Exchanges and Tensions maps some of the many complex and vivid connections between art theatre and opera in a period of dramatic and challenging historical change thereby deepening an understanding of familiar and less familiar artworks practices and critical strategies in the eighteenth and nineteenth centuries Throughout this period new types of subject matter were shared fostering both creative connections and reflection on matters of decorum legibility pictorial and dramatic structure Correspondances were at work on several levels conception design and critical judgement In a time of vigorous social political and cultural contestation the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny Scholars from art history French theatre studies and musicology trace some of those connections and clashes making visible the intimately interwoven and entangled world of the arts Protagonists include Diderot Sedaine Jacques Louis David Ignace Eug Marie Degotti Marie Malibran Paul Delaroche Casimir Delavigne Marie Dorval the Bleeding Nun from Lewis s The Monk the Com e Fran se and Etienne Jean Del uze [The Opera Theatre of Jean-Pierre Ponnelle](#) Kristina Bendikas,2004 Bendikas research work is particularly praiseworthy given the difficulty of recreating the ephemeral experience of any staged production Her examples are specific grounded in impeccable scholarship and employed to make important forays into matters of twentieth century stage practice and theory as well as suggesting important questions about aesthetics and artistry in general For theatre practitioners the implications of Ponnelle s work for performance are immensely valuable Langdon Brown University at Albany This work is the first full length analysis of the major productions of Jean Pierre Ponnelle 1932 1988 who has been hailed internationally as one of the most important opera directors designers of the last century In a career spanning four decades he was in demand at the leading opera houses of the world where he regularly collaborated with world class conductors and singer actors producing an enormous range of operas representing every period genre and style from Monteverdi and Rossini to Wagner and Strauss He was instrumental in reinstating the seria operas of Mozart into the active repertoire and was a formidable champion for new works These credentials **Opera in the Tropics** Rogério Budasz,2019-03-22 Opera in the Tropics is an engaging exploration of theater

with music in Brazil from early colonial times to the first decades of the nineteenth century [Musical Theater in Eighteenth-century Parma](#) Margaret Ruth Butler,2019 How do you create a style of opera that speaks to everyone when no one agrees on what it should say or how French and Italian varieties of opera have intermingled and informed one another from the genre s first decades onward Yet we still have only a hazy view of why and how those intersections occurred and what they meant to a givenopera s creators and audiences Margaret Butler s Musical Theater in Eighteenth Century Parma Entertainment Sovereignty Reform tackles these issues examining performance spectatorship and politics in the Bourbon controlled northern Italian city of Parma in the mid eighteenth century Reconstructing the French context for Tommaso Traetta s Italian operas that consciously set out to fuse French and Italian elements Butler explores Traetta s operas and recreations in Parma of operas and ballets by Jean Philippe Rameau and other French composers She shows that Parma s brand of entertainment is one in which Traetta s operas occupy points along a continuum representing a long and rich tradition of adaptation and generic play Such a reading calls into question the very notion of operatic reform showing the need for a more flexible conception of a volatile moment in opera s history The book elucidates the complicated circumstances in which entertainments were created that spoke not only to Parma s multicultural audiences but also to an increasingly cosmopolitan Europe MARGARET R BUTLER is Associate Professor at the University of Wisconsin Madison

Music and the Theater Reinhard Georg Pauly,1970 **Opera as Drama** Joseph Kerman,2005-12-14 Focusing on operatic criticism this work is of interest to students and lovers of opera **Opera: Dead Or Alive** Ronald Elwy Mitchell,1970 Playwright director and critic Ronald E Mitchell offers general readers a richer understanding of traditions terms styles and staging techniques of musical theater including an introduction to seventeen examples of operas and musicals from baroque and romantic operas to Gilbert Sullivan from proletarian dramas to Broadway shows like Oklahoma

Music and the Theater Reinhard G. Pauly,1973 **Opera as Drama, New and Revised Edition** Joseph Kerman,1988-09-20 Intemperate insightful argumentative outrageous brilliant Joe Kerman s Opera as Drama continues to provoke and enlighten There is really nothing quite like it Philip Gossett Opera as Drama is in my reading the best book on opera in English It s splendidly intelligent and opinionated Paul Robinson author of Opera Ideas **Opera in Performance** Clemens Risi,2021-09-27 Opera in Performance elucidates the performative dimension of contemporary opera productions What are the most striking and decisive moments in a performance Why do we respond so strongly to stagings that transform familiar scenes to performers bodily presence and to virtuosic voices as well as ill disposed ones Drawing on phenomenology and performance theory Clemens Risi explains how these moments arise out of a dialogue between performers and the audience representation and presence the familiar and the new He then applies these insights in critical descriptions of his own experiences of various singers stagings and performances at opera houses and festivals from across the German speaking world over the last twenty years As the first book to focus on what happens in performance as such this study shifts

our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera This book will particularly interest scholars and students in theater and performance studies musicology and the humanities and may also appeal to operagoers and theater professionals Operetta Richard Traubner,2004-06 Considered the classic history of this important musical theater form Traubner s book first published in 1983 is still recognized as the key history of the people and productions that made operetta a worldwide phenomenon

Inventing the Opera House

Eugene J. Johnson,2018-05-17 In this book Eugene J Johnson traces the invention of the opera house a building type of world wide importance Italy laid the foundation theater buildings in the West in architectural spaces invented for the commedia dell arte in the sixteenth century and theaters built to present the new art form of opera in the seventeenth Rulers lavished enormous funds on these structures Often they were among the most expensive artistic undertakings of a given prince They were part of an upsurge of theatrical invention in the performing arts At the same time the productions that took place within the opera house could threaten the social order to the point where rulers would raze them Johnson reconstructs the history of the opera house by bringing together evidence from a variety of disciplines including music art theatre and politics Writing in an engaging manner he sets the history of the opera house within its broader early modern social context R. L. Polk & Co.'s Wisconsin State Gazetteer and Business Directory ,1907 **The Opera Theater of Count Franz Anton Von Sporck in Prague** Daniel E. Freeman,1992 Based on the author s doctoral dissertation University of Illinois

The Enigmatic Realm of **Opera As Theater**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Opera As Theater** a literary masterpiece penned by a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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