



Goldoni And The Musical Theatre

Judith Chaffee, Oliver Crick



Goldoni And The Musical Theatre:

Goldoni and the Musical Theatre Domenico Pietropaolo, 1995 **Goldoni as Librettist** Ted Emery, 1991 Carlo Goldoni 1707 1793 is widely recognized as one of Italy's finest playwrights but his production for the operatic theatre is much less well known While musicologists have established the importance of Goldoni's innovations in the form of the comic libretto literary scholars have tended to see the *drammi giocosi* as at best a pale reflection of the plays and at worst a distortion of the real Goldoni In *Goldoni as Librettist* Emery traces the complex web of relationships between plays and libretti illustrating the ways in which the author used his operas to prepare for the comedies or to experiment with themes to which the plays were closed This reading of Goldoni's operatic texts not only confirms their status as a form of literary activity but also allows us to more fully understand Goldoni's development as a playwright Haydn and His World Elaine R. Sisman, 2012-01-16

Joseph Haydn's symphonies and string quartets are staples of the concert repertory yet many aspects of this founding genius of the Viennese Classical style are only beginning to be explored From local Kapellmeister to international icon Haydn achieved success by developing a musical language aimed at both the connoisseurs and amateurs of the emerging musical public In this volume the first collection of essays in English devoted to this composer a group of leading musicologists examines Haydn's works in relation to the aesthetic and cultural crosscurrents of his time *Haydn and His World* opens with an examination of the contexts of the composer's late oratorios James Webster connects the Creation with the sublime the eighteenth century term for artistic experience of overwhelming power and Leon Botstein explores the reception of Haydn's *Seasons* in terms of the changing views of programmatic music in the nineteenth century Essays on Haydn's instrumental music include Mary Hunter on London chamber music as models of private and public performance fortepianist Tom Beghin on rhetorical aspects of the Piano Sonata in D Major XVI 42 Mark Evan Bonds on the real meaning behind contemporary comparisons of symphonies to the Pindaric ode and Elaine R Sisman on Haydn's Shakespeare Haydn as Shakespeare and originality Finally Rebecca Green draws on primary sources to place one of Haydn's Goldoni operas at the center of the Eszterházy operatic culture of the 1770s The book also includes two extensive late eighteenth century discussions translated into English for the first time of music and musicians in Haydn's milieu as well as a fascinating reconstruction of the contents of Haydn's library which shows him fully conversant with the intellectual and artistic trends of the era **Opera in a**

Multicultural World Mary Ingraham, Joseph So, Roy Moodley, 2015-06-19 Through historical and contemporary examples this book critically explores the relevance and expressions of multicultural representation in western European operatic genres in the modern world It reveals their approaches to reflecting identity transmitting meaning and inspiring creation as well as the ambiguities and contradictions that occur across the time and place's of their performance This collection brings academic researchers in opera studies into conversation with previously unheard voices of performers critics and creators to speak to issues of race ethnicity and culture in the genre Together they deliver a powerful critique of the perpetuation of the

values and practices of dominant cultures in operatic representations of intercultural encounters Essays accordingly cross methodological boundaries in order to focus on a central issue in the emerging field of coloniality the hierarchies of social and political power that include the legacy of racialized practices In theorizing coloniality through intercultural exchange in opera authors explore a range of topics and case studies that involve immigrant indigenous exoticist and other cultural representations and consider a broad repertoire that includes lesser known Canadian operas Chinese and African American performances as well as works by Haydn Strauss Puccini and Wagner and in performances spanning three continents and over two centuries In these ways the collection contributes to the development of a more integrated understanding of the interdisciplinary fields inherent in opera including musicology sociology anthropology and others connected to Theatre Gender and Cultural Studies

Pagodas in Play Adrienne Ward, 2010 *Pagodas in Play* analyzes the treatment of China in the imaginative and spectacular world of eighteenth century Italian opera It shows how Italians used perceptions of Chinese culture to address local and transnational developments particularly Enlightenment and secular reform initiatives Its focus on the texts and performance practices of opera an entertainment form accessible to a wide public reveals cultural operations and identities harder to detect in non fictional reformist writings the texts traditionally privileged to explain Italian mediations of Enlightenment ideas In its close reading of nine libretti of the most salient Settecento operas treating China *opere serie* and *opere buffe* by authors including Metastasio Zeno Goldoni and Lorenzi *Pagodas in Play* differentiates Italian iterations of Chinese culture from French and English counterparts It further challenges certain tenets of orientalism showing how it operates when nationalist and or colonialist projects are absent and how orientalist practices in eighteenth century Italy exhibit early on the complexity some scholars locate only in the twentieth century Adrienne Ward teaches Italian literature and culture at the University of Virginia

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 Reflecting a wide variety of approaches to eighteenth century opera this Companion brings together leading international experts in the field to provide a valuable reference source Viewing opera as a complex and fascinating form of art and social ritual rather than reducing it simply to music and text analysis individual essays investigate aspects such as audiences architecture of the theaters marketing acting style and the politics and strategy of representing class and gender Overall the volume provides a synthesis of well established knowledge reflects recent research on eighteenth century opera and stimulates further research The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture both past and present Eighteenth century opera is experiencing continuing critical and popular success through innovative and provoking productions world wide and this Companion will appeal to opera goers as well as to students and teachers of this key topic

A History of Italian Theatre Joseph Farrell, Paolo Puppa, 2006-11-16 A history of Italian theatre from its origins to the the time of this book s publication in 2006 The text discusses the impact of all the elements and figures integral to the collaborative process of theatre making The

distinctive nature of Italian theatre is expressed in the individual chapters by highly regarded international scholars

Italian Opera in the Age of the American Revolution Pierpaolo Polzonetti, 2011-03-17 Polzonetti reveals how revolutionary America inspired eighteenth century European audiences and how it can still inspire and entertain us **Three Loves for Three Oranges** Dasia N. Posner, Kevin Bartig, 2021-09-14 In 1921 Sergei Prokofiev's *Love for Three Oranges* one of the earliest most famous examples of modernist opera premiered in Chicago Prokofiev's source was a 1913 theatrical divertissement by Vsevolod Meyerhold who in turn took inspiration from Carlo Gozzi's 1761 *commedia dell'arte* infused theatrical fairy tale Only by examining these whimsical provocative works together can we understand the full significance of their intertwined lineage With contributions from 17 distinguished scholars in theater art history Italian Slavic studies and musicology *Three Loves for Three Oranges* Gozzi Meyerhold Prokofiev illuminates the historical development of Modernism in the arts the ways in which *commedia dell'arte*'s self-referential and improvisatory elements have inspired theater and music innovations and how polemical playfulness informs creation A resource for scholars and theater lovers alike this collection of essays paired with new translations of *Love for Three Oranges* charts the transformations and transpositions that this fantastical tale underwent to provoke theatrical revolutions that still reverberate today **The Cambridge Guide to Theatre** Martin Banham, 1995-09-21 Provides information on the history and present practice of theater in the world

The Routledge Companion to Commedia dell'Arte Judith Chaffee, Oliver Crick, 2014-11-20 From *Commedia dell'Arte* came archetypal characters that are still with us today such as Harlequin and Pantalone and the rediscovered craft of writing comic dramas and masked theatre From it came the forces that helped create and influence Opera Ballet Pantomime Shakespeare Moliere Lopes de Vega Goldoni Meyerhold and even the glove puppet Mr Punch *The Routledge Companion to Commedia dell'Arte* is a wide-ranging volume written by over 50 experts that traces the history characteristics and development of this fascinating yet elusive theatre form In synthesizing the elements of *Commedia* this book introduces the history of the Sartori mask studio presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to theatre invites discussions on *Commedia*'s relevance to Shakespeare and illuminates re-interpretations of *Commedia* in modern times The authors are drawn from actors mask makers pedagogues directors trainers and academics all of whom add unique insights into this most delightful of theatre styles Notable contributions include Donato Sartori on the 20th century Sartori mask Rob Henke on form and freedom Anna Cottis on Carlo Boso Didi Hopkins on *One Man Two Guv'nors* Kenneth Richards on acting companies Antonio Fava on *Pulcinella* Joan Schirle on Carlo Mazzone Clementi and women in *Commedia* and M A Katritzky on images Olly Crick is a performer trainer and director having trained in *Commedia* under Barry Grantham and Carlo Boso He is founder of The Fabulous Old Spot Theatre Company Judith Chaffee is Associate Professor of Theatre at Boston University and Head of Movement Training for Actors She trained in *Commedia* with Antonio Fava Julie Goell Stanley Allen Sherman and Carlos Garcia Estevez *Opera, Tragedy, and Neighbouring Forms from*

Corneille to Calzabigi Blair Hoxby, 2024-03-01 Since the nineteenth century some of the most influential historians have portrayed opera and tragedy as wholly distinct cultural phenomena These historians have denied a meaningful connection between the tragedy of the ancients and the efforts of early modern composers to arrive at styles that were intensely dramatic Drawing on a series of case studies *Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi* traces the productive if at times rivalrous relationship between opera and tragedy from the institution of French regular tragedy under Richelieu in the 1630s to the reform of opera championed by Calzabigi and Gluck in the late eighteenth century Blair Hoxby and his fellow contributors shed light on neighbouring forms of theatre including pastoral drama *trag die en machines* *trag die en musique* and Goldoni's *dramma giocoso* Their analysis includes famous masterpieces by Corneille Voltaire Metastasio Goldoni Calzabigi Handel and Gluck as well as lesser known artists such as Luisa Bergalli the first female librettist to write for the public theatre in Italy *Opera Tragedy and Neighbouring Forms from Corneille to Calzabigi* delves into a series of quarrels and debates in order to illuminate the history of seventeenth and eighteenth century theatre

The Comedians of the King Julia Doe, 2021-03-21 Lyric theater in ancien r gime France was an eminently political art tied to the demands of court spectacle This was true not only of tragic opera *trag die lyrique* but also its comic counterpart *op ra comique* a form tracing its roots to the seasonal trade fairs of Paris While historians have long privileged the genre's popular origins *op ra comique* was brought under the protection of the French crown in 1762 thus consolidating a new venue where national music might be debated and defined In *The Comedians of the King* Julia Doe traces the impact of Bourbon patronage on the development of *op ra comique* in the turbulent prerevolutionary years Drawing on both musical and archival evidence the book presents the history of this understudied genre and unpacks the material structures that supported its rapid evolution at the royally sponsored *Com die Italienne* Doe demonstrates how comic theater was exploited in and worked against the monarchy's carefully cultivated public image a negotiation that became especially fraught after the accession of the music loving queen Marie Antoinette *The Comedians of the King* examines the aesthetic and political tensions that arose when a genre with popular foundations was folded into the Bourbon propaganda machine and when a group of actors trained at the Parisian fairs became official representatives of the sovereign or *com diens ordinaires du roi*

Encyclopedia of Italian Literary Studies Gaetana Marrone, Paolo Puppa, 2006-12-26 The *Encyclopedia of Italian Literary Studies* is a two volume reference book containing some 600 entries on all aspects of Italian literary culture It includes analytical essays on authors and works from the most important figures of Italian literature to little known authors and works that are influential to the field The *Encyclopedia* is distinguished by substantial articles on critics themes genres schools historical surveys and other topics related to the overall subject of Italian literary studies The *Encyclopedia* also includes writers and subjects of contemporary interest such as those relating to journalism film media children's literature food and vernacular literatures Entries consist of an essay on the topic and a bibliographic portion listing works for further reading and in the case of entries

on individuals a brief biographical paragraph and list of works by the person It will be useful to people without specialized knowledge of Italian literature as well as to scholars

Music William Smythe Babcock Mathews, 1899 **Encyclopedia of Italian Literary Studies: A-J** Gaetana Marrone, 2007 Publisher description Musical Theater Alyson McLamore, 2017-09-18 Musical Theater An Appreciation Second Edition offers a history of musical theater from its operating origins to the Broadway shows of today combined with an in depth study of the musical styles that paralleled changes on stage Alyson McLamore teaches readers how to listen to both the words and the music of the stage musical enabling them to understand how all the components of a show interact to create a compelling experience for audiences This second edition has been updated with new chapters covering recent developments in the twenty first century while insights from recent scholarship on musical theater have been incorporated throughout the text The musical examples discussed in the text now include detailed listening guides while a new companion website includes plot summaries and links to audio of the musical examples From Don Giovanni to Hamilton Musical Theater An Appreciation both explores the history of musical theater and develops a deep appreciation of the musical elements at the heart of this unique art form

Memoirs of Carlo Goldoni Carlo Goldoni, 1926 **Italian Opera** David R. B. Kimbell, 1991 David Kimbell traces the history of Italian opera from the Renaissance to the early twentieth century Magic Flutes and Enchanted Forests David J. Buch, 2009-08-01 Drawing on hundreds of operas singspiels ballets and plays with supernatural themes Magic Flutes and Enchanted Forests argues that the tension between fantasy and Enlightenment era rationality shaped some of the most important works of eighteenth century musical theater and profoundly influenced how audiences and critics responded to them David J Buch reveals that despite and perhaps even because of their fundamental irrationality fantastic and exotic themes acquired extraordinary force and popularity during the period pervading theatrical works with music in the French German and Italian mainstream Considering prominent compositions by Gluck Rameau and Haydn as well as many seminal contributions by lesser known artists Buch locates the origins of these magical elements in such historical sources as ancient mythology European fairy tales the Arabian Nights and the occult He concludes with a brilliant excavation of the supernatural roots of Mozart's The Magic Flute and Don Giovanni building a new foundation for our understanding of the magical themes that proliferated in Mozart's wake

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