

MAGNIFICENCE ONSTAGE AT THE MET



A DETAILED AND LAVISHLY
ILLUSTRATED ACCOUNT
OF TWENTY MEMORABLE
PRODUCTIONS IN THE
REPERTORY OF THE
METROPOLITAN OPERA



ROBERT JACOBSON

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Magnificence Onstage at the Met Robert Jacobson, 1985 *Magnificence* Robert M. Jacobson, 1985 *Magnificence Onstage at the Met* Robert Jacobson, 1990-12-01 Provides a detailed illustrated survey of twenty major productions in the repertory of the Metropolitan Opera from the past two decades **Checklist of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of *Literature of American Music in Books and Folk Music Collections* **Opera** Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published *Fritz Reiner, Maestro and Martinet* Kenneth Morgan, 2010-04 Kenneth Morgan who began collecting Reiner's recordings while still a schoolboy has consulted printed and archival resources and undertaken new interviews with Reiner's associates critics and family Fritz Reiner Maestro and Martinet also offers the first close and systematic look at Reiner's recordings interpretations and musicality vividly characterizing Reiner's distinctive qualities as a conductor Jacket *Magnificence* Robert Jacobson, Gerald Fitzgerald, *Scenographic Imagination* Darwin Reid Payne, 1993 In this enlarged and thoroughly revised third edition of his widely used text Darwin Reid Payne explores the principles and philosophies that shape the visual elements of theatre Payne sets out to discover who scenographers are and to define their responsibilities He sees scenographers as not merely craftspersons but artists with a special vision that spans all the arts Such artists are in a position to extend and amplify underlying meanings of the production The proper goal of beginning scenographers according to Payne is one day to be able to approach the job as artists in full command of their craft Payne seeks to instill in beginning scenographers a basic core of knowledge an understanding of theatre history and the development of drama a knowledge of art history and an understanding of periods and styles of architecture painting sculpture furnishings and costume and a familiarity with the principles techniques and materials of pictorial and three dimensional design This new edition contains 248 illustrations 38 more than the second edition Payne's goal certainly is to teach students what to do and how to do it equally important however is Payne's view that scenographers must know why To Payne Scenography is an art whose scope is nothing less than the whole world outside the theatre Scenographers must read not only in their own field but in others as well Payne has incorporated into his text many suggestions for outside readings quoting passages and even entire chapters from important works Stressing research Payne argues that without knowledge of the literature of their own and related arts scenographers cannot grow And that is the emphasis of this book to present aspiring scenographers with an approach and a set of concepts that will enable them to grow Toward that end Payne establishes five priorities the first of which is to develop in students

what he calls time vision or the ability to see the historical past as a living place with living inhabitants The second priority is to bring about an awareness that allows students to see beneath the surface of objects and events Third students must be helped to recognize and appreciate the difference between the concept of space as it exists outside the theatre and the concept of space as it is used within the theatre The fourth priority is to ingrain in students an understanding of the importance of imagery to the scenographer and the final priority is to teach those technical skills necessary to carry out the concepts of the scenographer

New York Magazine ,1985-12-02 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea

Design by Motley Michael Mullin,1996 The New Stagecraft which Motley helped to shape replaced the painted three dimensional sets and realistic costumes of the nineteenth century stage with fluid representational scenery and evocative costumes Together the elements of the design formed a unified interpretation of the play Motley s accomplishments were especially significant because they spanned both New York and London and set a standard for beauty and excellence in theatre design that lives on today in the work of their many students

Theatrical Costume, Masks, Make-Up and Wigs Sidney Jackson Jowers,2013-10-15 This is the first bibliography in its field based on first hand collations of the actual articles International in scope it includes publications found in public theatre libraries and archives of Barcelona Berlin Brussels Budapest Florence London Milan New York and Paris amongst others Over 3500 detailed entries on separately published sources such as books sales and exhibition catalogues and pamphlets provide an indispensable guide for theatre students practitioners and historians Indices cover designers productions actors and performers The iconography provides an indexed record of over 6000 printed plates of performers in role illustrating performance costume from the 18th to 20th century

2005,□□□□□□ □□□ □□□□□□□□ □□□□ - □□□□□□ *The Literary Review* ,1985

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 **Central Opera Service Bulletin** ,1987 The New York Times Biographical Service ,1987 A compilation of current biographical information of general interest **New York** ,2002 **A Chronicle of American Music, 1700-1995** Charles J. Hall,1996 Documents the extraordinary history of our distinguished musical tradition **New in the NTSU Music Library** North Texas State University. Music Library,1985 **Opera** George Henry Hubert Lascelles Earl of Harewood,1987

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