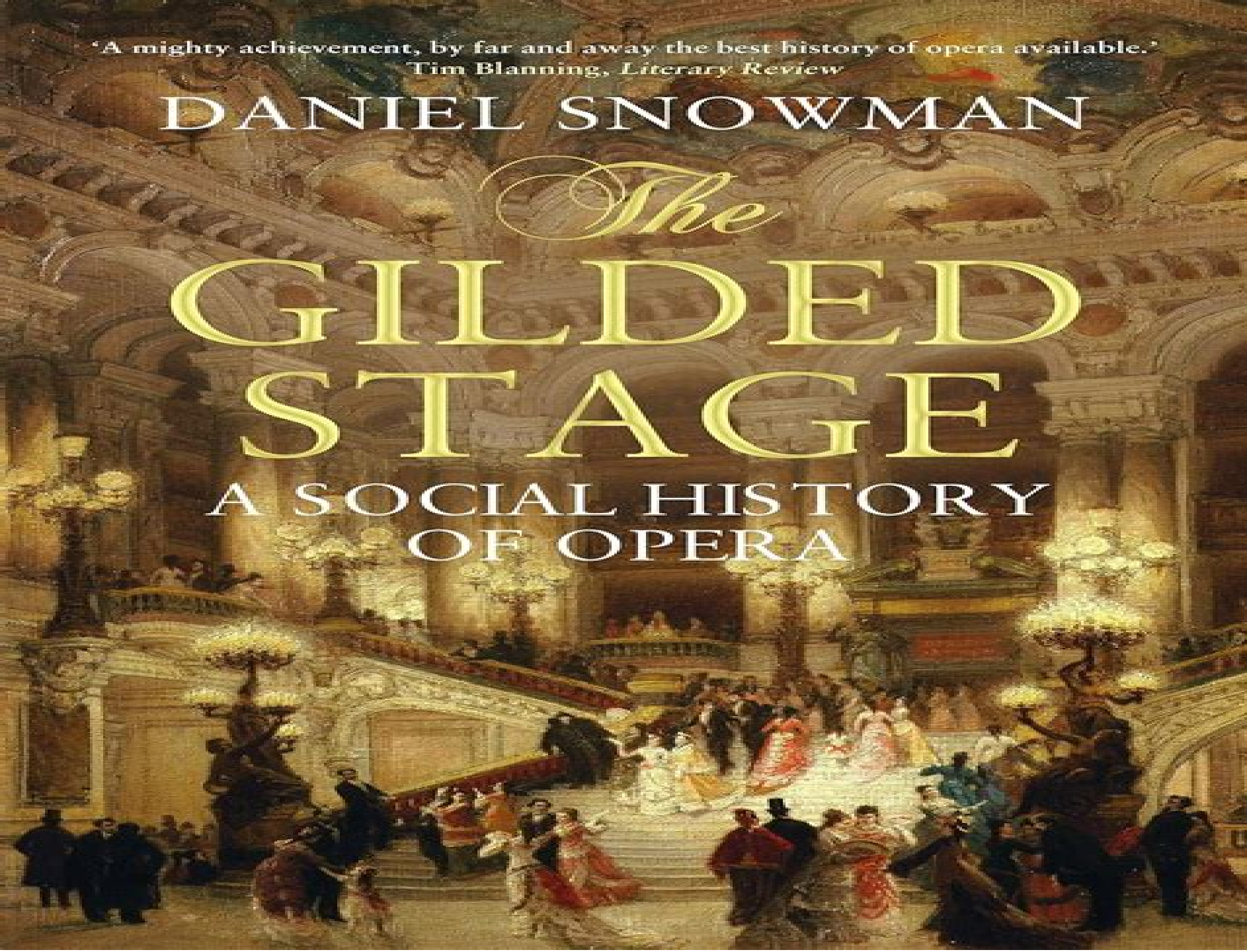


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DANIEL SNOWMAN

*The*  
GILDED  
STAGE

A SOCIAL HISTORY  
OF OPERA



# The Gilded Stage

**Brander Matthews**



## **The Gilded Stage:**

*The Gilded Stage* Daniel Snowman, 2009 From opera's beginnings in the courts of northern Italy to its spread across Europe and the world *The Gilded Stage* explores the world of opera houses and impresarios monarchs and money makers artists and audiences On this operatic Grand Tour Daniel Snowman leads us through Renaissance Florence and Mantua the Paris of Louis XIV Handel's London and the Vienna of the Emperor Joseph II and Mozart By the nineteenth century opera was no longer a European monopoly and Daniel Snowman follows Mozart's librettist and Rossini's first Count Almaviva to New York and beyond catching glimpses of performances alongside the bravado and bawdiness of the American and Australian frontiers where Gold Rush millionaires flaunted their flamboyant claims to high culture Towards the end of the century a WASP patron of New York's Metropolitan Opera could watch a French work sung by a Czech Polish and Italian cast led by a German conductor Twenty years later Caruso sang Puccini in Havana and Toscanini performed Wagner in Buenos Aires Nevertheless even Caruso and Toscanini could scarcely have imagined the global reach of opera in our own times More opera is performed financed seen heard filmed and broadcast than ever before and the world's leading performers are worshipped and paid like pop stars Yet the art form is widely derided as elitist and parts of the classical recording business appear close to bankruptcy However as Daniel Snowman reveals the world of opera has always known crisis and uncertainty and the resulting struggles have often proved every bit as dramatic as those portrayed onstage *The Enchanted Years of the Stage* Felicia Hardison Londré, 2007 Drawing on the recollections of renowned theater critic David Austin Latchaw and on newspaper archives of the era Londré chronicles the first golden age of Kansas City theater from the opening of the Coates Opera House in 1870 through the gradual decline of touring productions after World War I Provided by publisher *The Gilded Stage* Henry W. Knepler, 1968 *Playwrights on playmaking : and other studies of the stage* Brander Matthews, 2025-03-02 In *Playwrights on Playmaking And Other Studies of the Stage* Brander Matthews delves into the intricacies of theatrical creation offering insightful analyses of the craft from a variety of playwrights The book is a critical examination of drama blending Matthews accessible prose with an astute understanding of theatrical traditions He explores themes such as character development dramatic structure and the connection between playwrights and their cultural context enriching the reader's appreciation for the stage as an artistic medium By drawing on a range of authors Matthews cultivates an eloquent discourse on playwriting that remains relevant to both practitioners and critics alike Brander Matthews an eminent figure in American theater was a pioneering critic and playwright His extensive experience in both writing and analyzing plays during the late 19th and early 20th centuries undoubtedly influenced his perspective on the theatrical process Matthews's engagement with contemporaneous playwrights and his role as an educator in the field of drama contributed to the nuanced viewpoints he presents revealing a deep rooted respect for the art form and its evolution This book is a must read for anyone interested in the mechanics of playwriting and the history of theater Matthews offers a

treasure trove of wisdom that will benefit aspiring playwrights theater enthusiasts and those seeking a deeper understanding of the dramatic arts His engaging explorations encourage readers to reflect on the transformative power of theater making it an essential addition to any literary collection     **The Pulpit and the Stage** Charles Booth Parsons,1860     **Who's who**

**on the Stage** Walter Browne,Frederick Arnold Austin,1906     *Curiosities of the American Stage* Laurence Hutton,1891  
Examines and critiques American theater and actors     **Practical Stage Work ...** ,1926     **Queens of the Stage** Alan Dale,1896     *Sapphira of the stage* George Knight (novelist.),1896     *The English Stage of To-day* Mario Borsa,1908

*Theatrical and Circus Life or, Secrets of the Stage, Green-Room and Sawdust Arena* John J. Jennings,2022-09-05 In *Theatrical and Circus Life or Secrets of the Stage Green Room and Sawdust Arena* John J Jennings offers a comprehensive exploration of the unique worlds of theater and circus in the late 19th century Through vivid anecdotes and meticulous observations Jennings captures the exhilarating and oftentimes perilous experiences of performers revealing the interplay between art and ambition within these vibrant venues His literary style merges informative expos with an engaging narrative that taps into the drama and spectacle of life behind the curtain making the work resonate with both scholarly audiences and general readers alike John J Jennings a performer and journalist himself was intimately aware of the complexities and vibrancies of stage life which informed his vivid narratives His firsthand experiences and connections within the theater and circus communities equip him with a distinct perspective bridging the gap between representation and lived experience Jennings passion for performance is evident as he meticulously sheds light on the often hidden realities of artists striving for success This book is a must read for those intrigued by the performing arts providing not only a historical lens into the lives of entertainers but also enduring insights into societal perceptions of performance Jennings work invites us to reflect on the sacrifices and triumphs of those who enchant and entertain making it an essential addition to any theater lover s library

*Japan on the Jesuit Stage* Akihiko Watanabe,2022-11-17 The Jesuits were a major source of European information on Japan from the late 16th to early 17th century Not only were they active missionaries but they also produced linguistic religious and cultural tracts regional chronicles as well as hundreds of Latin plays written in imitation of classical Greco Roman theatre but set in Japan An intriguing yet underexplored segment of Jesuit school theatre is that which stages non classical non Western subjects such as Japan and this volume is the first to present Latin texts of two of these plays alongside full English translations commentaries and an extensive introduction The plays in question *Martyrs of Japan* and *Victor the Japanese* were performed in Koblenz and Munich in 1625 and 1665 respectively and are collated from original 17th century manuscripts for this edition They were based on specific events which took place in Japan in 1597 and 1613 and their main characters are historically attested Japanese Catholic converts and their pagan peers The juxtaposition of the Latin texts and original English translations makes the plays newly accessible to a wide readership shedding light on the ways in which Western classical humanism rooted in ancient Mediterranean theatre became intertwined with momentous historical

developments across the globe to produce these unique spectacles The introduction and commentary examine the historical cultural and literary contexts and provide guidance on interpretative and stylistic issues allowing for a full appreciation of the plays in which pagan classical Christian early modern European and Japanese elements come together French Maxims of the Stage Henri Pène du Bois, 1894 **The Select London Stage**, 1824 *Performing Religion on the Secular Stage* Sharon Aronson-Lehavi, 2023-06-02 This book examines the relations between Western religion secularism and modern theater and performance Sharon Aronson-Lehavi posits that the ongoing cultural power of religious texts icons and ideas on the one hand and the artistic freedom enabled by secularism and avant garde experimentalism on the other has led theatre artists throughout the twentieth century to create a uniquely modern theatrical hybrid theater performances that simultaneously re-inscribe and grapple with religion and religious performativity The book compares this phenomenon with medieval forms of religious theater and offers deep and original analyses of significant contemporary works ranging from plays and performances by August Strindberg Hugo Ball Dada Jerzy Grotowski and Hanoch Levin to those created by Adrienne Kennedy Rina Yerushalmi Deb Margolin Milo Rau and Sarah Ruhl The book analyzes a new and original historiography of a uniquely modern theatrical phenomenon a study that is of high importance considering the reemergence of religion in contemporary culture and politics *Adapting Western Classics for the Chinese Stage* Shouhua Qi, 2018-08-06 *Adapting Western Classics for the Chinese Stage* presents a comprehensive study of transnational transcultural and translingual adaptations of Western classics from the turn of the twentieth century to present day China in the age of globalization Supported by a wide range of in depth research this book Examines the complex dynamics between texts both dramatic and socio historical contexts both domestic and international and intertexts Western classics and their Chinese reinterpretations in huaju and or traditional Chinese xiqu Contemplates Chinese adaptations of a range of Western dramatic works including Greek English Russian and French Presents case studies of key Chinese adaptation endeavors including the 1907 adaptation of Uncle Tom's Cabin by the Spring Willow Society and the 1990 adaptation of Hamlet by Lin Zhaohua Lays out a history of uneasy convergence of East and West complicated by tensions between divergent sociopolitical forces and cultural proclivities Drawing on disciplines and critical perspectives including theatre and adaptation studies comparative literature translation studies reception theory post colonialism and intertextuality this book is key reading for students and researchers in any of these fields **The Modern Stage and Other Worlds (Routledge Revivals)** Austin E. Quigley, 2015-08-11 Modern plays are strikingly diverse and as a result any attempt to locate an underlying unity between them encounters difficulties to focus on what they have in common is often to overlook what is of primary importance in particular plays to focus on their differences is to note the novelty of the plays without increasing their accessibility In this study first published in 1985 Austin E Quigley takes as his paradigm case the relationship between the world of the stage and the world of the audience and explores various modes of communication between domains He asks how changes in the

structure of the drama relate to changes in the structure of the theatre and changes in the role of the audience Detailed interpretations of plays by Pinero Ibsen Strindberg Brecht Ionesco Beckett and Pinter question principles about the modern theatre and establish links between drama structure and theatre structure theme and performance space **The Marriage between Perfume and the Lyric Stage** Mary May Robertson, 2023-09-22 But what is this scent of balmy air What this ray of light in my tomb I seem to see an angel amid a scent of roses sings Florestan in Fidelio Beethoven's only opera The role of scents smells fragrances and odours in opera has long been neglected just as how much opera and its stars have influenced the world of perfumery from the nineteenth century to the present day In the first book length study on the topic Professor Mary May Robertson explores the relationship between opera perfumes and their respective protagonists in order to map out the previously undiscussed connection between the two Through compelling close readings of librettos and rigorous research through thousands of bottles of perfume the reader will come to appreciate and recognise the influences and exchanges between operas and perfumes and their ultimate marriage in the previously unrecognised genre of Operatic Perfumes which is to say perfumes named after operas composers and their divas The Stage in the Twentieth Century Robert Grau, 1912

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