



LAST OPERAS AND PLAYS

GERTRUDE STEIN

With an Introduction by Bonnie Marranca

Last Operas Plays

London Lyceum theatre



Last Operas Plays:

Last Operas and Plays Gertrude Stein, 1995-05-22 When I see a thing it is not a play for me but when I write something that somebody else can see then it is a play for me Gertrude Stein In the more than seventy five plays Gertrude Stein wrote between 1913 and 1946 she envisioned a new dramaturgy beginning with her pictorial conception of a play as a landscape She drew into her plays the daily flow of life around her including the natural world and turned cities villages parts of the dramatic structure and even her own friends into characters She made punctuation and typography part of her compositional style and chose words for their joyful impact as sound and wordplay For Stein the writing process itself was always important in developing the continuous present at the heart of her work Long out of print Last Opera and Plays again makes available many of Stein's most important and most produced works As a special feature it also included her thought provoking essay Plays in which she reflects on the experience in the theater of seeing and hearing and on emotion and time Now nearly a half century after her death writes Bonnie Marranca in her introduction it is indisputable that Gertrude Stein is the great American modernist mind No American author has been more influential for more generations of artists in the worlds of theater dance music poetry painting and fiction

Monteverdi's Last Operas: A Venetian Trilogy Ellen

Rosand, 2007-12-03 Claudio Monteverdi 1567-1643 was the first important composer of opera This innovative study by one of the foremost experts on Monteverdi and seventeenth century opera examines the composer's celebrated final works *Il ritorno d'Ulisse* 1640 and *L'incoronazione di Poppea* 1642 from a new perspective Ellen Rosand considers these works as not merely a pair but constituents of a trio a Venetian trilogy that Rosand argues properly includes a third opera *Le nozze d'Enea* 1641 Although its music has not survived its chronological placement between the other two operas opens new prospects for better understanding all three both in their specifically Venetian context and as the creations of an old master A thorough review of manuscript and printed sources of *Ritorno* and *Poppea* in conjunction with those of their erstwhile silent companion offers new possibilities for resolving the questions of authenticity that have swirled around Monteverdi's last operas since their discovery in the late nineteenth century *Le nozze d'Enea* also helps to explain the striking differences between the other two casting new light on their contrasting moral ethos the conflict between a world of emotional propriety and restraint and one of hedonistic abandon

The Last Opera Chandler Carter, 2019-05-31 From the fall of 1947 through the summer of 1951 composer Igor Stravinsky and poet W. H. Auden collaborated on the opera *The Rake's Progress* At the time their self-consciously conventional work seemed to appeal only to conservative audiences Few perceived that Stravinsky and Auden were confronting the central crisis of the Modern age for their story of a hapless eighteenth century Everyman dramatizes the very limits of human will a theme Auden insists underlies all opera In *The Last Opera* Chandler Carter weaves together three interlocking stories The central and most detailed story explores the libretto and music of *The Rake's Progress* The second positions the opera as a focal point in Stravinsky's artistic journey and those who helped him realize it his librettists

Auden and Chester Kallman his protégé Robert Craft and his compatriot fellow composer and close friend Nicolas Nabokov By exploring the ominous cultural landscape in which these fascinating individuals lived and worked the book captures a pivotal twenty five year span from approximately 1945 to 1970 during which modernists like Stravinsky and Auden confronted a tectonic disruption to their artistic worldview Ultimately Carter reveals how these stories fit into a larger third narrative the 400 year history of opera This richly and lovingly contextualized study of *The Rake's Progress* sheds new light on why despite the hundreds of musical dramas and theater pieces that have been written since its premier in 1951 this work is still considered the the last opera

The American Play Marc Robinson,2009-01-01 In this brilliant study Marc Robinson explores more than two hundred years of plays styles and stagings of American theater Mapping the changing cultural landscape from the late eighteenth century to the start of the twenty first he explores how theater has and has not changed and offers close readings of plays by O'Neill Stein Wilder Miller and Albee as well as by important but perhaps lesser known dramatists such as Wallace Stevens Jean Toomer Djuna Barnes and many others Robinson reads each work in an ambitiously interdisciplinary context linking advances in theater to developments in American literature dance and visual art The author is particularly attentive to the continuities in American drama and expertly teases out recurring themes such as the significance of visibility He avoids neatly categorizing nineteenth and twentieth century plays and depicts a theater more restive and mercurial than has been recognized before Robinson proves both a fascinating and thought provoking critic and a spirited guide to the history of American drama

Modernist Party Kate McLoughlin,2013-03-05 Have you ever been struck by the number of parties in Modernist literature In *The Modernist Party* internationally distinguished scholars explore the party both as a literary device and as a social setting in which the movement's creative values were dev

The Letters of Gertrude Stein and Carl Van Vechten, 1913-1946 Gertrude Stein,Carl Van Vechten,2013 This monumental collection of correspondence between Gertrude Stein and critic novelist and photographer Carl Van Vechten provides crucial insight into Stein's life art and artistic milieu as well as Van Vechten's support of major cultural projects such as the Harlem Renaissance From their first meeting in 1913 Stein and Van Vechten formed a unique and powerful relationship and Van Vechten worked vigorously to publish and promote Stein's work Existing biographies of Stein including her own autobiographical writings omit a great deal about her experiences and thought They lack the ordinary detail of what Stein called daily everyday living the immediate concerns objects people and places that were the grist for her writing These letters not only vividly represent those details but also showcase Stein and Van Vechten's private selves as writers Edward Burns's extensive annotations include detailed cross referencing of source materials

Gertrude Stein G.F. Mitrano,2017-09-29 In her provocative study of Gertrude Stein G.F. Mitrano argues that Stein's particular take on modernity has special relevance for today Tracing what she describes as Stein's deeply modernist story of transformation from a nineteenth century American woman to the disquieting muse of avant garde culture portrayed in Picasso's famous portrait

Mitrano illuminates Stein's immense appetite for life, her love of thinking and her craving for recognition. Her approach is innovative, combining the exegetical, the visual and the theoretical to emphasize Stein's struggle for individuality and public achievement as a profoundly historical struggle involving personal choices linked, for example, to her sexuality or the uses of her physical appearance. Stein continues to attract attention, Mitrano contends, because she anticipates many contemporary concerns, especially in the field of critical thinking, from the question of subjectivity to the status of the writer as a laborer among many to the meaning of fame and the private/public divide.

Gertrude Stein Michael J. Hoffman, 19?? The Theater of Trauma Michael Cotsell, 2005. The Theater of Trauma is a groundbreaking rereading of the relations between psychology and drama in the age of Eugene O'Neill, Susan Glaspell and their many brilliant contemporaries. American modernist Theater of Trauma drew its vision from the psychological investigation of trauma and its consequences among them: hysteria and dissociation made by French and American psychiatrists such as the great Pierre Janet, Alfred Binet, William James, Morton Prince and W. E. B. Du Bois, the European and American dissociationist culture that developed around their work and the resulting trauma of World War I. American dramatists' deep resistance to Freud's suppression of trauma challenges the equation of Freud and modernism that has become commonplace in modernist criticism.

Humanities, Provocateur, 2021-07-30. This highly original collection is a far cry from the demand on the literary humanities to offer the soothing hum of theory to a world of breaks, crises and pain. Instead, it exemplifies a way ahead for the critical humanities. Arjun Appadurai, New York University. Doing the Humanities comes to life in this passionate, provocative set of experiments in descriptive poetics. Failure, fantasy, freefall are reconceived as forms of aesthetic achievement across the creative arts. Ros Ballaster, University of Oxford. This timely volume inspires a collective undertaking to learn to do the humanities through the untimeliness of a work of art. A humanities that remains attentive to this form of techné will prove indispensable to remaking the world in the aftermath of a pandemic. Premesh Lalu, University of the Western Cape. Exhilarating in the democratic breadth of its interests, the emotional fervour of its commitments and its yoking of systemic criticism to the work of poetic language. Helen Small, University of Oxford. How can the humanities make an intervention in such a time as this, when life as we have known it hangs in pandemic balance since the spring of 2020 and when contagion calls for distancing and isolation while loneliness cries out for the solace of touch? Perhaps only by being at once fearless, critical, sorrowing, exultant, enraged, intimate. Humanities Provocateur brings you fourteen essays and two creative pieces by established as well as younger scholars and writers from America, Europe, the Middle East, South Africa and South Asia in a bracing invitation to a freefall of reading. They travel from classical literatures and philosophy to twentieth-century writing, cinema and critical, imaginative thinking, grouped whimsically around a set of provocations: Gleaning, Perforation, Caprice, Paraphernalia, Descent, Flux, Flesh, Ephemera. And welcome you to argue, to cherish or to distrust. Taking sharp, sparkling twists and turns in thought and style, this eclectic collection of writings incites you to be intellectually adventurous and destitute at the same time. And invoking

Dante to never be afraid for our fate is our gift A collection of play bills of the New theatre royal, English opera house, Strand. 1819-33 London Lyceum theatre,1819 Gertrude Stein Gertrude Stein,2008-04-14 This selection of Gertrude Stein's work is taken from the period between 1905 and 1936 when the iconic modernist poet was engaged in an astounding number of still surprising literary experiments whose innovations continue to influence all the arts Editor Joan Retallack has chosen complete texts or selections that lend themselves to a clarified vision of Stein's oeuvre In her brilliant introduction Retallack provides the historical and biographical context for Stein's lifelong project of composing a continuous present an effort which parallels many of the most important technological and scientific developments of her era from moving pictures to Einstein's revision of our understanding of space and time Retallack also addresses persistent questions about Stein's work and the best way to read it in our contemporary moment In suggesting a performative reading poesis for these works Retallack follows Stein's dictum by arguing that to actively experience the work is to enjoy it and to enjoy it is to understand it *Avant-garde Performance & the Limits of Criticism* Mike Sell,2005 This book explores the dynamic interactions of performance politics and literary criticism in three U S countercultures in the 1950s and 60s **A General History Of Music** Charles Burney,1789 *A General History of Music, from the Earliest Ages to the Present Period. To which is Prefixed, a Dissertation on the Music of the Ancients. By Charles Burney, Mus. D. F.R.S. Volume the First [-the Fourth! ,1789*

The Cambridge Guide to American Theatre Don B. Wilmeth,Tice L. Miller,1996-06-13 This new and updated Guide with over 2 700 cross referenced entries covers all aspects of the American theatre from its earliest history to the present Entries include people venues and companies scattered through the U S plays and musicals and theatrical phenomena Additionally there are some 100 topical entries covering theatre in major U S cities and such disparate subjects as Asian American theatre Chicano theatre censorship Filipino American theatre one person performances performance art and puppetry Highly illustrated the Guide is supplemented with a historical survey as introduction a bibliography of major sources published since the first edition and a biographical index covering over 3 200 individuals mentioned in the text BOOK JACKET *Modernism and Opera* Richard Begam,Matthew Wilson Smith,2016-11-01 Many of the greatest works in the operatic repertoire bear the hallmarks of modernism At first glance modernism and opera may seem like strange bedfellows the former hostile to sentiment the latter wearing its heart on its sleeve And yet these apparent opposites attract many operas are aesthetically avant garde politically subversive and socially transgressive From the proto modernist strains of Richard Wagner's Parsifal through the twenty first century modernism of Kaija Saariaho's L'amour de loin the duet between modernism and opera at turns harmonious and dissonant has been one of the central artistic events of modernity Despite this centrality scholars of modernist literature only rarely venture into opera and music scholars generally return the favor by leaving literature to one side But opera that grand cauldron of the arts demands that scholars too share the stage with one another In *Modernism and Opera* Richard Begam and Matthew Wilson Smith bring together musicologists literary critics and theater scholars for the

first time in a mutual endeavor to trace certain key moments in the history of modernism and opera This innovative volume includes essays from some of the most notable scholars in their fields and covers works as diverse as Debussy's *Pelléas et Mélisande*, Bartók's *Bluebeard's Castle*, Berg's *Wozzeck*, Janáček's *Makropulos Case*, Thomson's *Four Saints in Three Acts*, Strauss's *Arabella*, Schoenberg's *Moses und Aron*, Stravinsky's *The Rake's Progress*, Britten's *Gloriana*, and Messiaen's *Saint François d'Assise* A collaborative study of the ultimate collaborative art form *Modernism and Opera* reveals how modernism and opera illuminate each other and more generally the culture of the twentieth century It also addresses a number of issues crucial for understanding the relation between modernism and opera focusing in particular on intermediality how modernism integrates music literature and drama into opera and anti-theatricality how opera responds to modernism's apparent antipathy to theatricality This captivating book the first of its kind will appeal to scholars of literature music theater and modernity as well as to sophisticated opera lovers everywhere

The Oxford Handbook of American Drama Jeffrey H. Richards, Heather S. Nathans, 2014-02 This volume explores the history of American drama from the eighteenth to the twentieth century It describes origins of early republican drama and its evolution during the pre-war and post-war periods It traces the emergence of different types of American drama including protest plays reform drama political drama experimental drama urban plays feminist drama and realist plays This volume also analyzes the works of some of the most notable American playwrights including Eugene O'Neill Tennessee Williams and Arthur Miller and those written by women dramatists

The Statutes at Large from Magna Charta to the [last Session of Parliament, 1225-1763] Great Britain, 1764

First Nights at the Opera Thomas Forrest Kelly, 2006-05-01 A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas 88 illustrations

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Table of Contents Last Operas Plays

1. Understanding the eBook Last Operas Plays
 - The Rise of Digital Reading Last Operas Plays
 - Advantages of eBooks Over Traditional Books
2. Identifying Last Operas Plays
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Last Operas Plays
 - User-Friendly Interface
4. Exploring eBook Recommendations from Last Operas Plays
 - Personalized Recommendations
 - Last Operas Plays User Reviews and Ratings
 - Last Operas Plays and Bestseller Lists
5. Accessing Last Operas Plays Free and Paid eBooks
 - Last Operas Plays Public Domain eBooks
 - Last Operas Plays eBook Subscription Services
 - Last Operas Plays Budget-Friendly Options

6. Navigating Last Operas Plays eBook Formats
 - ePub, PDF, MOBI, and More
 - Last Operas Plays Compatibility with Devices
 - Last Operas Plays Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Last Operas Plays
 - Highlighting and Note-Taking Last Operas Plays
 - Interactive Elements Last Operas Plays
8. Staying Engaged with Last Operas Plays
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Last Operas Plays
9. Balancing eBooks and Physical Books Last Operas Plays
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Last Operas Plays
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Last Operas Plays
 - Setting Reading Goals Last Operas Plays
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Last Operas Plays
 - Fact-Checking eBook Content of Last Operas Plays
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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