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# STANISLAUSKI ON OPERA

CONSTANTIN STANISLAUSKI

AND PAVEL RUMYANTSEV

# Stanislavski On Opera

**Florence Moskowitz**



## **Stanislavski On Opera:**

Stanislavski on Opera Pavel Ivanovich Rumi[n]t[s]ev, Constantin Stanislavski, Pavel Rumyantsev, 1998 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      **Stanislavski On Opera** Constantin Stanislavski, Pavel Rumyantsev, 2013-10-28 Best known for his fundamental work on acting Stanislavski was deeply drawn to the challenges of opera His brilliant chapters here on Russian classics Boris Gudonov and The Queen of Spades among them as well as LaBoheme will amaze and delight lovers of opera Also includes 12 musical examples      Constantin Stanislavski Charlotte Jane Ellerby, 2008 Constantin Stanislavski initially trained as an opera singer before becoming an actor and director In 1918 he was invited to give a series of lectures and workshops on the art of acting in opera at the Moscow Bolshoy Theatre and then he directed a whole series of operas between 1922 and 1932 The opera lectures are found in a book entitled On the Art of the Stage and one of the singers in Stanislavski's Opera Studio named Pavel Rumyantsev records Stanislavski's work on individual operas in a book entitled Stanislavski on Opera This thesis argues that these lectures are a major contribution to our understanding of Stanislavski's training of the actor they were given before the major acting texts were written or published and they constitute a complete system called The System and Methods of Creative Art formed in seven steps of a metaphorical ladder The lectures have received little or no critical attention and this thesis is therefore unique in the light that it sheds upon the relationship between Stanislavski's systems of acting for opera and for theatre and the historical and cultural contexts in which the lectures were given This thesis also challenges the conventional view of Stanislavski as a naturalistic director and posits a binary model which acknowledges his work in fantasy and illusion both in theatre and opera Tzvetan Todorov provides a critical language with which to analyse Stanislavski's approach to operas in the fantastic vein such as Rimsky Korsakov's A May Night By contrast Stanislavski's direction of Tchaikovsky's Eugene Onegin in 1922 employed a variety of more realist styles Finally this thesis examines Stanislavski's contribution to the movement to create a synthetic theatre at the heart of which is a collective ethos and a desire to unite the words music and action in an organic whole      The Opera Companion to Twentieth-century Opera George Whitney Martin, 1979 This survey of contemporary opera includes seven background essays synopses of seventy eight frequently performed operas and valuable statistics on the repertoires of opera companies around the world      **International Dictionary of Opera: L-Z** C. Steven LaRue, 1993      Stanislavski's Legacy Konstantin Stanislavsky, 1959      **Opera Workshop** Raymond Warren, 1995 The starting point for Opera Workshop is that opera has its own conventions musically different from orchestral repertoire and dramatically different from the spoken theatre The book aims to explore how the music drama amalgam actually works and how it is to be understood not only by the audience but also by those taking part the singers producer and conductor Examples from well known operas show how a sensitive response to the music can inform stage action and dramatic pacing The book is structured around the relationship between stage and orchestra covering firstly those operatic traditions where

the instrumental music is solely concerned to support the singer Later it explores the emancipation of the orchestra providing atmospheric background and a symphonic dimension There is a chapter on the use of speech in opera comique and Singspiel An innovative feature of the examples is the discussion of interpretations from commercially available video films illustrations with stills stage diagrams and sketches *An Opera Bibliography*, 1995 **Opera** George Henry Hubert Lascelles Earl of Harewood, 1983 *Perspectives, Creating and Producing Contemporary Opera and Musical Theater*, 1983 *The Opera Quarterly*, 1985 *The Oxford History of Opera* Roger Parker, 1996 Eleven leading authorities chronicle the full sweep of opera ranging from the earliest known works to such experimental efforts as Robert Wilson and Philip Glass's *Einstein on the Beach* In three sections on staging singers and the social climate the writers give us a look behind the scenes as well as a feel for what opera was like in the past 8 bandw plates **An Opera Bibliography** Charles H. Parsons, 1995 A multi volume set giving detailed information on every aspect of opera over 100 000 entries Improves on Steiger's *Opernlexikon* by including two additional data categories for each work language of text and literary sources and by covering composers who have appeared since the end date of Steiger's work 1934 **Training an Actor** Sonia Moore, 1979 **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 *Educational Theatre Journal*, 1975 **Music, Books on Music, and Sound Recordings** Library of Congress, 1978 *An Analysis of the Concepts Contained Within the Stanislavski System of Acting which are Most Often Criticized and Misunderstood* Raymond Lee Thompson, 1971 *Annotated Bibliography of New Publications in the Performing Arts*, 1975 *The Case Against the Stanislavski "system" of Acting* Florence Moskowitz, 1966 From the introduction The Stanislavski system of acting was introduced to this country many years ago first in derivative form and then via Stanislavski's books on the subject in the form in which he conceived it Both here and abroad and throughout its history the system has been a matter of controversy Though controversial and despite the fact that a certain amount of mystery has surrounded its meaning the system has had a profound influence on the teaching and practice of acting in this

country Because of its influence the question of what it is and whether or not it has merit is one of some consequence This book is the result of an intensive investigation into the origin and nature of the system It does the following 1 states what the system is 2 presents the case as I see it against the Stanislavski system 3 defines the natural correct procedure The alternate but less used name of the Stanislavski system is the Stanislavski method The derivatives of the system are also designated by the work method In this book the system is referred to only as the system The words method and the method when placed in quotation marks mean the derivatives of the system The discussion opens with a few biographical facts the story of the origin of the system and a presentation of other background material

## **Stanislavski On Opera** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has become more evident than ever. They have the capability to inspire, provoke, and ignite change. Such is the essence of the book **Stanislavski On Opera**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall affect readers.

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