

Music Theatre and Multimedia

Tereza Havelková

Spring Semester 2009

The course deals with new trends in music theatre in the 20th and 21st century, especially with the use of sound technology and media such as film, video and digital technologies in music-theatrical performances. It is primarily interested in the relationships of sound and image, not only in such intermedial performances but also within the larger context of the so-called “musical multimedia.” The course is based on class discussion of selected theoretical texts (Eisenstein, Eisler/Adorno and others), which are applied to numerous audio-visual examples (e.g. Disney’s *Fantasia*, Eisenstein’s *Alexander Nevsky*, Philip Glass’ *Koyaanisqatsi* and the music theatre of Heiner Goebbels).

March 5

Introduction: Opera, Music Theatre, and Musical Multimedia

examples: Steve Reich/ Beryl Korot: *Three Tales*; Andrew Schultz/ Kevin Lucas: *Black River*; Robert Ashley: *Perfect Lives*

March 12

Postdramatic Theatre

reading: Hans-Thies Lehmann, *Postdramatic Theatre*. Translated by Karen Jürs-Munby. London and New York: Routledge 2006. “Prologue” pp. 16-28.

example: Christoph Marthaler: *Die schöne Müllerin*

March 19

Intermediality in Theatre and Performance

reading: Greg Giesekam, *Staging the Screen: The Use of Film and Video in Theatre*. Palgrave Macmillan 2007. “Introduction: Contamination or Remediation?” pp. 1-26.

March 26

Models of the Sound-Image Relationships I: Synaesthesia

reading: Nicholas Cook, “Synaesthesia and Similarity.” In *Analysing Musical Multimedia*. Oxford: Clarendon Press 1998, pp. 24-56.

example: the experimental films of Oskar Fischinger

April 2

Models of the Sound-Image Relationship II: Eisenstein

reading: Sergei M Eisenstein, *The Film Sense*. Trans. and ed. Jay Leyda. London and Boston: Faber and Faber 1943. “Form and Content: Practice” pp. 123-136.

viewing: Eisenstein: *Alexander Nevsky*

April 9

Models of the Sound-Image Relationship III: Eisler/Adorno

reading: Theodor Adorno and Hanns Eisler, *Composing for the Films*. London and New York: Continuum 2007 [1947]. “Prejudices and Bad Habits,” “Function and Dramaturgy,” “The New Musical Resources,” pp. 1-29.

viewing: Hanns Eisler: *Fourteen Ways to Describe Rain*

April 16

Analyzing Sound-Image Relationships I: Disney's Fantasia

reading: Nicholas Cook, "Disney's Dream: The *Rite of Spring* Sequence from 'Fantasia.'" In *Analyzing Musical Multimedia*. Oxford: Clarendon Press 1998, pp. 174-214.

viewing: Disney's *Fantasia*

April 23

Analyzing Sound-Image Relationships II: Koyaanisqatsi

reading: Mitchell Morris, "Sight, Sound, and the Temporality of Myth Making in *Koyaanisqatsi*". In *Beyond the Soundtrack: Representing Music in Cinema*, Eds. Daniel Goldmark, Lawrence Kramer, and Richard Leppert. Berkeley, Los Angeles and London: University of California Press 2007, pp. 120-135.

viewing: Philip Glass and Godfrey Reggio: *Koyaanisqatsi*

April 30

Intermedial Music Theatre I: Opera and Film

reading: Jeongwon Joe, "The Cinematic Body in the Operatic Theater: Philip Glass's *La Belle et la Bête*." In *Between Opera and Cinema*, Eds. Jeongwon Joe and Rose Theresa. New York and London: Routledge 2002, pp. 59-73.

examples: Louis Andriessen and Peter Greenaway: *Rosa*; *Writing to Vermeer*

May 7

Intermedial Music Theatre II: Heiner Goebbels

reading: Heiner Goebbels, "Text as Landscape." *Performance Research* 2 (1)/1997, pp. 61-65.

viewing: Heiner Goebbels: *Eraritjaritjaka*

May 14

Final Discussion