

1. Record Nr.	UNINA9910915679303321
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Titolo	Kunqu : A Classical Opera of Twenty-First-Century China
Pubbl/distr/stampa	HK : , : Hong Kong University Press, , 2022 ©2022
ISBN	9789888754397 9789888754328
Edizione	[1st ed.]
Descrizione fisica	1 online resource (299 pages)
Disciplina	782.10951
Soggetti	Kunqu Kunqu - China - History and criticism Criticism, interpretation, etc. Electronic books. China
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Kunqu : a performance and discourse of twenty-first-century China -- Kunqu institutions : practitioners, terminology, and theories -- Kunqu : a heavenly opera -- Kunqu : an earthly opera -- Kunqu lives, dreams, documents, and character models -- Kunqu operations : resources, stakeholders, yuescapes, and products -- Contemporary kunqu : creative performers and evolving shows -- Kunqu and yue performance and discourse : a case study of kunqu instrumental music -- Kunqu as twenty-first-century Chinese ICH and world opera -- Kunqu at a crossroads : continuities, changes, and explorations -- Appendix 1 : Current kunqu scholarship : a sketch -- Appendix 2 : Titles of kunqu dramas, zhezixi, and qupai -- Appendix 3 : Musical examples -- Appendix 4 : Links to online audiovisual kunqu recordings -- Glossary
Sommario/riassunto	In <i>Kunqu: A Classical Opera of Twenty-First-Century China</i> , Joseph S. C. Lam offers a holistic and interdisciplinary view on kunqu, a 600-year-old genre of Chinese opera that is being fashionably performed inside and outside of China. He explains how and why the genre charms and signifies Chinese culture, history, and personhood. As the first comprehensive and scholarly book on kunqu written in English, the

book not only discusses the genre in cultural and historical terms but also analyzes its shows as performative, cultural, social, and political communications. It approaches the genre from several perspectives, ranging from those of performers and producers to those of casual audience, dedicated connoisseurs, and scholarly critics. Lam also employs a judicious blend of Chinese and international theories and methods. Through this comprehensive study of *kunqu*, Lam has established the significance of the genre not only in the sphere of Chinese music, but also among the cultural heritage and performing arts at a global level.
