

Turcaret - comédie

Chez la veuve de Pierre Ribou ... - Turcaret or The Financier. A Beautiful World Premiere in English That Shows the Limits of Contemporary Commedia Performance.

Description: -

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This edition was published in 1735



Filesize: 59.910 MB

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Turcaret : comédie : Le Sage, Alain René, 1668

This was an excellent performance because her eyes, in spite of the mask her body language, her voice, her hairdo, her gestures, were all put into play to create a heightened image of the commedia performance that thankfully, went much beyond the beautiful choreography that dominated the stage.

Turcaret : comédie : Le Sage, Alain René, 1668

NO one is exempt from this madhouse of sneaks. Nevertheless, this is still a lovely performance and offers an eye-catching evening of entertainment. The charming but cheating knight who uses women to pay his debts, was played by the refined Attila Cleemann who moved beautifully and whose voice had great seductive qualities, but he also was never more than a charming Commedia style rogue.

Turcaret

Turcaret is therefore the object of jokes, trickery, a lot of nasty hurtful business that was not necessarily seen as negative behaviour at that period in Europe. Somehow, the first portion of the play especially, showed us that the masked performances were not capable of going beyond the conventional commedia gestures, the orchestrated movements that seemed to transform these relations into a form of elegant dance. Great material for a vicious parody that foregrounds a whole cast of nasty individuals, out to rob, pilfer, and get as much money as they can, by tricking, cheating and lying without the slightest twinge of conscience.

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How can the company solve such a dilemma in the future? No matter what Lesage owes to Molière, Turcaret is still another kettle of fish.

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Read our and for more details. .

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The artistic family involved in this production was impeccable. If you find documents that should not be here please report them. Massingham worked with his voice, his gestures acquired an urgency that showed his panic, and he also moved beyond the conventions of the Commedia plunging at moments, into his character.

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