

**Chapter 1 : Music and the Irish Literary Imagination - Harry White - Oxford University Press**

*Music and the Irish Literary Imagination also considers Beckett's emancipation from the oppressive condition of words in general (and Joyce in particular) through the agency of music, and argues that the strong presence of Mendelssohn, Chopin and Janacek in the works of Brian Friel is correspondingly essential to Friel's dramatisation of Irish.*

October 9th, Performances begin: The PSM position is filled. EPA Procedures are in effect for this audition. An Equity monitor will be provided. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to attend every audition. Always bring your Equity Membership card to auditions. Two by Friel is a conversation between two plays by Irish master Brian Friel: *Winners* and *The Yalta Game*. Each piece centers on a couple in the blossoming stage of love, their playful exercises in imagination, and the encroaching darkness within and without them that threatens to extinguish their flames of romance. *Winners* follows the story of Mag and Joe, two young lovers who meet at the top of a hill overlooking their hometown of Ballymore, County Tyrone, to study for their final examinations, make plans for their upcoming wedding, and prepare for the child they are expecting. Meanwhile, two narrators relate the darker truth of the events surrounding their day on the hill. In *The Yalta Game*, adapted from a Chekhov short story, two Russians fall in love in Crimea on vacation from their spouses. In their courting, Dmitry teaches Anna about the Yalta game—a game in which visitors make up stories about the people they see in the square. But is their love—“is any love—“real or imagined? This evening of theatre will explore the nature of love, the power of the imagination, the stories we believe. Actors for 4 role: Charming, confident, caring, playful, intellectually curious, possessing an underlying dissatisfaction with where life has taken him and a subtle yet urgent need to change directions. He wears his hat at a jaunty angle and carries a cane. Confident, lively, optimistic, proper, intellectually curious, thoughtful, creative, with a strong sense of duty. She has an unassailable love for her dog, whom she brings everywhere with her. She is frustrated that her significantly older husband, whom she regards as superlatively honorable and good-natured, treats her more like a child than an equal partner. Deep down, she yearns for some fun and adventure. Secondary school girl in a small town in County Tyrone, Northern Ireland, She is either very elated or very depressed, but no emotion is ever permanent. Secondary school boy in a small town in County Tyrone, Northern Ireland, He is at the age when he is earnest about life; and he has a total and touching belief in the value and importance of education. As such, Equity encourages performers of all ethnicities, gender identities, and ages, as well as performers with disabilities, to audition.

**Chapter 2 : Audition for TWO BY FRIEL at Irish Repertory Theatre in New York on 09/17**

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Of those, he says, it is words that engage him the most. But, as the playwright has pointed out, theatrical language is not the same as the language of the literary writer. The words of a play are designed to come to life in public through the medium of an actor standing before an audience, not in the privacy of the study. And for that reason they are scored in altogether different keys and in altogether different tempi. *Faith Healer*, which was first seen at the Longacre Theatre in New York exactly 30 years ago, consists of four monologues and has none of the interaction we would normally expect of a play. With his wife and manager, he tours the small towns of Scotland and Wales, putting on a show for credulous audiences. Returning to his native Ireland, he attempts one cure too many and gets his comeuppance. Frank, an inveterate storyteller with a shaky grasp of the line between fact and fiction, speaks the first and last monologues; his wife and manager deliver the other two. Meanwhile, *Afterplay* brings together those two lost souls, Sonya, the niece of Uncle Vanya, and Andrey, brother of the three sisters, in middle age. Together, the three plays were described by the critic of *The Age* newspaper as "a peerless tribute to the work of Brian Friel". The three plays brought together here give a flavour of the author whose major works include *Philadelphia*, *Here I Come!* Fortunately, his willingness on occasion to grant interviews has fortuitously coincided with the productions of his pivotal works, including the highly celebrated *Dancing at Lughnasa*, recently released as a motion picture starring Meryl Streep. Friel talks with disarming openness about his own life. *Brian Friel in Conversation* makes available interviews that were formally virtually inaccessible, as well as more recent interviews in places such as the *New York Times*, *Vanity Fair*, and *Vogue*. The book concludes with an extensive bibliography and discography of Friel interviews to aid further reading and research. He is the author of *Tom Stoppard: As a playwright*, he is interested in what words can conceal as he is also in what silence can show. Thus in his play *Philadelphia, Here I Come!* It must have been near daybreak when he got to sleep last night. I could hear his bed creaking. His characters create roles for themselves and move between them. They have a presence within the text that is protean and hard to pin down. They love games and bits of speeches and snatches of songs. In the background somewhere working against them there is a force that is stable and hard, often dark and damaging. It comes in many guises. It may be disappointment; it may be a realisation that the performing self will dissolve and be replaced by very little; it may even be violent; it may be death. It may also be exile. Just as Sarah has no speech, Manus the teacher will perform for anyone who comes his way. In the great love scene, Maire, speaking only Irish, and Lieutenant Yolland, speaking only English, will perform for each other and slowly manage to communicate despite language rather than because of it. Speech makes him become anything he wants to be, including magical; but eloquence has its limits. In *Dancing at Lughnasa*, the music will lift not only the protagonists, but the action on the stage itself. What happened will be seen as a moment of self-delusion as much as grand illusion. The world will go back to being itself, and two of the sisters will leave, never to return. The secret history of Ireland over the years is exile and emigration. No matter what changed, each generation lost people they loved. He speaks not for his nation but rather seeks to create something new and tricky and uncomfortable. The society he is about to depart from, represented by his father and Master Boyle, and led by Senator Doogan and the Canon, is a place of stultifying boredom and deep monotony. It is worth noting that two of the questions SB asks his son concern barbed wire and rat traps. To be a single self in this world of palpable absences is to have lost everything. Either you are double or you are nobody. Then, as the play proceeds, it emerges that the one who is double also becomes nobody. America, here, is the land of dreams. Gar inhabits its idioms even before he goes. In America, your descendants can become President, as an audience would have been vividly aware in , when the play was first produced. In Britain, on the other hand, there is no chance that anyone belonging to you can become King or Queen. In America, they did this too, but the myth was that they could become a millionaire, a figure of power and glamour. Or at least they could get a new accent. She appears in opposition to Madge, who operates as a sort of chorus and moral centre in the play, the only character who survives her singleness. Such scenes are

essential parts of the drama of radical instability that Friel has made his own.

**Chapter 3 : Brian Friel - Wikipedia**

*The argument is developed and extended in the chapter 'Operas of the Irish Mind: Brian Friel and Music', in Harry White, Music and the Irish Literary Imagination (Oxford and New York: Oxford University Press, ), pp. White's book is dedicated to Friel.*

The family moved to Derry when Friel was ten years old. He married Anne Morrison in 1954, with whom he has four daughters and one son. Between 1954 and 1960, he worked as a Maths teacher in the Derry primary and intermediate school system, taking leave in 1960 to pursue a career as writer, living off his savings. Friel supported Irish nationalism and was a member of the Nationalist Party. A daughter, Patricia, predeceased him in Philadelphia, Here I Come! These plays present an extended history of this imagined community, with Translations and The Home Place set in the nineteenth century, and Dancing at Lughnasa in the 1930s. Over the course of a career spanning more than half a century, Friel had 24 original plays published, alongside two short-story collections, as well as eight published and three more unpublished adaptations, primarily focusing on Ibsen, Chekov and Turgenev. While struggling as a working writer, Friel wrote 59 articles for The Irish Press, a Dublin-based party-political newspaper, from April to August 1960; this diverse series included short stories, political editorials on life in Northern Ireland and Donegal, his travels to Dublin and New York City, and his childhood memories of Derry, Omagh, Belfast, and Donegal. In a 1998 interview, Friel spoke of his fear that his play A Doubtful Paradise contributed to the collapse of the Belfast-based Ulster Group Theatre. The play made him instantly famous in Dublin, London, and New York. The second of the two parts, "Losers", had its premiere at the festival in 1961. In that play, the Volunteers are IRA prisoners who have been indefinitely interned by the Dublin government, and the term Volunteer is both ironic, in that as prisoners they have no free will, and political, in that the IRA used the term to refer to its members. Between these two satires, Friel released The Freedom of the City, loosely based around the events of Bloody Sunday when, following Operation Demetrius, soldiers of the British 1st Battalion Parachute Brigade massacred a crowd of civilians. Friel himself defied a British government ban by marching with a Civil Rights Association demonstration against internment on 30 January 1968. Despite this, it is actually set two years before Bloody Sunday. These experiments came to fruition in Faith Healer. Set in 1840, it is a play about language, the meeting of English and Irish cultures, the looming potato famine, the coming of a free national school system that will eliminate the traditional hedge schools, the English expedition to convert all Irish place names into English, and the crossed love between an Irish woman who speaks no English and an English soldier who speaks no Irish. It was an instant success. The innovative conceit of the play is to stage two language communities the Gaelic and the English, which have few and very limited ways to speak to each other, for the English know no Irish, while only a few of the Irish know English. Neil Jordan completed a screenplay for a film version of Translations that was never produced. Friel commented on Translations: And if it becomes overwhelmed by that political element, it is lost. Privately, Friel complained both of the work required managing Field Day granting written and live interviews, casting, arranging tours, etc. However, this is also a period during which he worked on several minor projects that fill out the decade: A film version, starring Meryl Streep, soon followed. Give Me Your Answer Do! Entering his eighth decade, Friel found it difficult to maintain the writing pace that he returned to in the 1970s; indeed, between 1970 and 1980 he produced only the very short one-act plays "The Bear", "The Yalta Game", and "Afterplay", all published under the title Three Plays After. Although Friel had written plays about the Catholic gentry, this is his first play directly considering the Protestant experience. In this work, he considers the first hints of the waning of Ascendancy authority during the summer of 1849, the year before Charles Stuart Parnell became president of the Land League and initiated the Land Wars. List of works[ edit ].

**Chapter 4 : Brian Friel, Irish playwright who wrote *Dancing at Lughnasa*, dies aged 86 | Stage | The Guardian**

*News Marni Nixon to Sing With Irish Lilt in New Friel-Based Opera, Ballymore, Jan. '99 Sep 24, Meryl Streep isn't the only star warming the coming winter in a Brian Friel role.*

Christopher Randolph Dr. One might consider it an old-fashioned play. Its story is historical. Most of the characters who appear on stage are fully developed in the round with the exception of two Irish insurgents and perhaps the English butler, Perkins, who may be a bit of a caricature, but a colorful one. The rest of the characters unfold in multi-dimensional splendor. Margaret, who is from local Irish stock, was brought to the Gores as a child for her upbringing in the hopes of her rising in society among the English. And in fact that has come to pass. She has made herself indispensable at the manor house, where she is regarded as a member of the family, and she has most decidedly thrown in her lot with them. In fact both father and sons are in love with her and want to marry her. Now Christopher Gore is also given to the bottle, but in his own superficially milder English way—a pleasure he can amply cultivate with his academic cousin, Richard. Both the Irish and the English are steeped in their tribal forms of alcoholism. Margaret is admirable in her competence, strength, and dignity, and she wins our affection as well. At the very worst, he proves a trifle irritating. Margaret can hardly bear to be in the same room with him and his inebriation, and we have to accept that as something in the family. Christopher shows his dark side in his constant putting down of his son, who is literally a rival, but his signal virtue consists of his decency and kindness as a landlord. He treats his tenants fairly and as human beings. He is as well-liked as an English landowner in Ireland can be. At the beginning of the play, he is coming from the funeral of a rather different example of his kind. I felt a certain shock, as the relationship between the Anglo-Irish and their Irish subjects became more apparent—equally true for the assassinated tyrant as for the kindlier Gores. This is brought home by the monstrous Dr. Richard Gore, an anthropologist, who has spent his adult lifetime travelling about the Empire performing anthropometric examinations on its multitudinous peoples. Having worked in Africa, India, and elsewhere, he now pays a visit to his cousin, fully equipped with his measuring gear and a camera, all operated by his man, Perkins. A gentleman should never touch machinery. Christopher, David, and Margaret run out of patience, and the intrusion of young Irish insurgents disrupts the proceedings. Christopher tells Richard to leave, and he and his son are left to sort things out with Margaret, and the future of the Gores of Ballybeg is opened. She is a valued member of the household, and a generation before she might have passed her life serving the Gores, but she loves Con, who, as attached as he is to her, clearly places politics on a higher level. She leaves the household to join him, possibly as his wife, eventually. This family story is fraught with change—in relationships, class status, and social roles. The life of the Gores in Ireland cannot go on as it did for generations, as decent members of the community as they are. Their way of life is coming to an end. While politics and history are a tangible part of *The Home Place*, we feel their effect most deeply through the lives of the characters, as they sort out the conflicts between tradition, duty, and their personal affinities. Margaret would find stability and position in marrying Christopher, but she loves David, who, though not all that young, is still a boy at the mercy of his enthusiasms and cloudy ideals. There must be a certain impractical motherliness in her attraction to the son, leaving the father only the hope of not being ignored and left with nothing in life but to die and clear the way for the next generation. Margaret will have to deal with this. If this story reminds you of Chekhov, the scene in which trees are marked for cutting down will make the relationship to *The Cherry Orchard* clear. It is more overtly political, it is based on specific historical events, and it is more energetic in the clashes of its characters. If that comes from the Irish and English temperament, as opposed to the Russian, there is the profound historical circumstance that the Revolution of made the social groups depicted by Chekhov irrelevant if not extinct, whereas the seismic shifts of *The Home Place* lead directly and practically to the present day, through generations of struggle, violence, and political work. This nominally historical play is directly relevant to Irish issues today. Brian Friel was the political playwright par excellence, with his ability to reach into this ever-present history and his passionate espousal of his own opinions. Objectivity is the death of political theater. Now my account of the play and its characters derives from what I saw on the splendid

new stage at the Irish Rep. My understanding of the play is entirely based on what Ms. Moore and her magnificent cast have served me. What the stage at the Irish Rep lacks in breadth, it compensates in depth. Moore took full advantage of this to coordinate action which never seemed crowded or unclear. Entrances, exits, and beginnings and ends were incisive and energetic, whilst the Chekhovian subtext could have inspired a dreamy mood and a pervasive vagueness. His love for the much-younger Margaret is understandableâ€”actually the more practical course for herâ€”but he is indeed nearing the end of his active life. Rachel Pickup negotiated the complexities of Margaret to perfection. Her character is strong, often tough, a fugitive from the intolerable conditions she was born in, but as sympathetic as any human being can be. Christopher Randolph was appropriately, not villainously, odious as Dr. Richard Gore, short-sighted and obsessive, deeply prejudiced. The Home Place is a noble keystone in the career of a great artist, brilliantly performed. Not much time left! Share this:

## Chapter 5 : Translations Broadway | Translations Tickets & Reviews | Translations the Play

*Brian Friel was the political playwright par excellence, with his ability to reach into this ever-present history and his passionate espousal of his own opinions. Objectivity is the death of political theater.*

The play written by Brian Friel is set in a small village in Ireland in the s. The story is one of five unmarried sisters and is filled with memories of days gone by. As Labhaoise is originally from Ireland, we talked about what brought her to Maryland and Everyman, and her thoughts on starring in an Irish play written by the legendary Friel. Tim Getman on the other hand is originally from the United States, but spent a few years living in Ireland. We spoke about the time he spent in Ireland and just how difficult that beautiful Irish accent is to master. Where are you from originally? I graduated in May and have been living in Manhattan ever since. In my opinion, Brian Friel is one of the greatest contemporary playwrights to ever live. I strongly believe that all theatre is a protest, and Friel is certain on what he has to say. She is a woman that never gives up on her family and herself. She is light, kindness, magic, wonder and everything good about the innocence of childhood. Rose looks at the world with a clarity and strength inherent in children, before they are influenced by adults. I think we have a lot to learn from Rose. They are hilarious, and their laughter is real and their heartbreaks are real. He is the Irish Chekhov, undoubtedly. He perfectly captures how Irish women have always endured with a dark humor and cool wit that sings to the souls of generations gone and will continue to guide those to come. When I read the play I hear my mother, my grandmother, my sister and I just want to live in that world with them forever. This text will always be relevant, so long as there are families that are willing to die for each other. Will you be staying here in the States or heading back to Ireland? What brought you there? What shows did you work on? It taught me invaluable lessons about producing theatre on our own Players was all student produced as well as giving me opportunities in varied character work which paved the way for me as a character actor. Labhaoise can speak to this much better than I can. But I think this play speaks to this as well as any Irish play can. Despite all of what has happened in Ireland over the centuries, this Celtic heart still beats deeply. Gary Logan our dialect coach was wonderful and totally indispensable on a piece like this. I would say that my ear is more attuned to the regionalities that happen in the Irish accent than most Americans as I travelled all over and spent a lot of time in this region. For a place its size, the variety of accents is unbelievable and this region in particular is especially distinct. Get your ear adapted to the sounds. Some actors work with reading it phonetically and sounding it out. I work more like I play and sing music. It certainly gets produced a lot. As I said before it deals so lyrically and delicately with the nuances and contradictions within us all. It has muscle and dark shades and pain and comedy. It pushes back against the patriarchy and establishment. It holds up women as the powerful creative forces that they are. But the emotionality is subtle in this play. It uses different muscles to playtime. Everything simmers just below the surface. For tickets, purchase online.

## Chapter 6 : Project MUSE - Brian Friel, Thomas Murphy and the Use of Music in Contemporary Irish Dram

*The 'thought-tormented music' of James Joyce --Words after music: Samuel Beckett after Joyce --Operas of the Irish mind: Brian Friel and music. Words alone: Seamus Heaney, music, and the jurisdiction of literary forms.*

## Chapter 7 : Brian Friel â€“ McFarland

*Brian Friel, Thomas Murphy and the Use of Music III Contemporary Irish Drama HARRY WHITE The late John Huston's recent () film adaptation of James Joyce's The.*

## Chapter 8 : Music and the Irish literary imagination (eBook, ) [racedaydvl.com]

*A radically new reading of Irish literature which identifies, for the first time, the formative influence of music in Irish*

*writing over the past two centuries Explores the impact of music as an abiding preoccupation in the work of Moore, Yeats, Synge, Shaw, Joyce, Beckett, Friel, and Heaney.*

## Chapter 9 : Music and the Irish literary imagination in SearchWorks catalog

*Brian Patrick Friel (9 January - 2 October ), born in Omagh, Northern Ireland, was a dramatist, short story writer and founder of the Field Day Theatre Company.*