



**PERFECT LIVES**

an opera for television by  
**ROBERT ASHLEY**

ROBERT ASHLEY / "BLUE" GENE TYRANNY / JILL KROESEN

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# Perfect Lives An Opera

**Stuart Saunders Smith, Thomas DeLio**

## **Perfect Lives An Opera:**

**Perfect Lives** Robert Ashley, 1991 Ashley a legendary figure in American experimental music theater has been a major influence on avant garde composers and writers His 1983 opera for television *Perfect Lives* was acclaimed in England but is not widely known in the United States This publication of the libretto coincides with the release of a three CD package of the opera itself The text is a marvel of disjointed flat quintessentially American language an apt reflection of the Midwestern locale of the plot Readers who prefer conventional structure and logical syntax will be repelled by the Gertrude Stein like fragmentation and maddening obscurity The text like all libretti is an incomplete document but here amidst the flakiness there are moments of great insight and humor Ashley s candid remarks on the history of the opera and on the nature of composing itself make an entertaining epilog Larry Lipkis Library Journal

**The Legacy of Opera.** Dominic Symonds, Pamela Karantonis, 2013 *The Legacy of Opera Reading Music Theatre as Experience and Performance* is the first volume in a series of books compiled by the Music Theatre Working Group of the International Federation for Theatre Research The series explores the widening of the meaning of the term music theatre to reflect new ways of thinking about this creative practice beyond the genres circumscribed by discourses of theatre studies and musicology Specifically it interrogates the experience of music theatre and its performance energies for contemporary audiences who engage with the emergence of new expressive idioms new performative paradigms new technologies and new ways of thinking The *Legacy of Opera* considers some of the ways in which opera s influence has informed our understanding of and approach to the musical stage from the multiple perspectives of the ideological historical corporeal and artistic With contributions from international scholars in music theatre its chapters explore both canonic and experimental examples of music theatre spanning a period from the seventeenth century to the present day

*Land/scape/theater* Elinor Fuchs, Una Chaudhuri, 2002 Essays by leading theater scholars and theorists exploring the turn to landscape in modern and contemporary theater

**Words and Spaces** Stuart Saunders Smith, Thomas DeLio, 1989 This volume is presented as a collection of primary research materials for scholars and artists Each composer presents either a score or some form of documentation of one of his works and in an accompanying essay discusses his music in detail exploring both its aesthetic and structural premises The purpose of this book is not to present analyses or critical evaluations of this original and diverse body of works but rather for the first time to document the major activities of recent composers working in the important hybrid media of sound text and sound installation It is hoped that this book will mark the beginning of a general recognition of the importance of such inter media works as well as encourage future exploration of the aesthetic and structural innovations continued therein Composers discussed include John Cage Robert Ashley Max Neuhaus Alvin Lucier and Kenneth Gaburo

**John Sanborn** Stephen Sarrazin, Peter Weibel, 2024-06-12 John Sanborn became one of the most prominent protagonists of the American video art scene in the 1970s and 1980s His work ranges from the beginnings of experimental video art to MTV music videos interactive

art and digital media art Consulting with Apple and Adobe he contributed to shaping the possibilities of new image tools and was instrumental to the dawning of the digital image revolution in California This monograph brings together a collection of works that spans over four decades of exploring sound music cultural identity memory mythologies and the human compulsion to tell stories Essays by video art experts contributions by his friends and companions and a conversation between Sanborn and acclaimed media artist Dara Birnbaum explore the tension between mass media and contemporary art Sanborn himself traces the unique arc of his career and talks about a journey that took him from museums and alternative spaces to television networks Hollywood and Silicon Valley before returning to the art world Few other artists working with media can claim to have delved into so many visual territories JOHN SANBORN 1954 Huntington New York is a key member of the second wave of American video artists His body of work spans the early days of experimental video art in the 1970s through the heyday of MTV music videos and interactive art to the digital media art of today His work has been exhibited on television as video installations video games Internet experiences and in live performances such as *God in 3 Persons* a collaboration with The Residents at MoMA in New York 2020 Sanborn lives and works in Berkeley California

**Music Downtown** Kyle Gann, 2006-02-13 This collection represents the cream of the more than five hundred articles written for the Village Voice by Kyle Gann a leading authority on experimental American music of the late twentieth century Charged with exploring every facet of cutting edge music coming out of New York City in the 1980s and 90s Gann writes about a wide array of timely issues that few critics have addressed including computer music multiculturalism and its thorny relation to music music for the AIDS crisis the brand new art of electronic sampling and its legal implications symphonies for electric guitars operas based on talk shows the death of twelve tone music and the various streams of music that flowed forth from minimalism In these articles including interviews with Yoko Ono Philip Glass Glenn Branca and other leading musical figures Gann paints a portrait of a bristling era in music history and defines the scruffy vernacular field of Downtown music from which so much of the most fertile recent American music has come

**Film Music in the Sound Era** Jonathan Rhodes Lee, 2020-02-13 *Film Music in the Sound Era* A Research and Information Guide offers a comprehensive bibliography of scholarship on music in sound film 1927 2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 *Histories Theories and Genres* covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 *People Cultures and Contexts* covers individual people social and cultural studies studies of musical genre pedagogy and the Industry A complete index is included in each volume

**Operas in English: A Dictionary** Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of *Operas in English* A Dictionary

Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

Robert Ashley Kyle Gann, 2012-12-16 This book explores the life and works of the pioneering opera composer Robert Ashley one of the leading American composers of the post Cage generation Ashley's innovations began in the 1960s when he along with Alvin Lucier Gordon Mumma and David Behrman formed the Sonic Arts Union a group that turned conceptualism toward electronics He was also instrumental in the influential ONCE Group a theatrical ensemble that toured extensively in the 1960s During his tenure as its director the ONCE Festival in Ann Arbor presented most of the decade's pioneers of the performing arts Particularly known for his development of television operas beginning with Perfect Lives Ashley spun a long series of similar text music works sometimes termed performance novels These massive pieces have been compared with Wagner's Ring Cycle for the vastness of their vision though the materials are completely different often incorporating noise backgrounds vernacular music and highly structured even serialized musical structures Drawing on extensive research into Ashley's early years in Ann Arbor and interviews with Ashley and his collaborators Kyle Gann chronicles the life and work of this musical innovator and provides an overview of the avant garde milieu of the 1960s and 1970s to which he was so central Gann examines all nine of Ashley's major operas to date in detail along with many minor works revealing the fanatical structures that underlie Ashley's music as well as private

references hidden in his opera librettos      Encyclopedia of American Opera Ken Wlaschin,2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos      The Music of the Future Robert Barry,2017-03-21 The Music of the Future is not a book of predictions or speculations about how to save the music business or the bleeding edge of technologies Rather it s a history of failures mapping 200 years of attempts by composers performers and critics to imagine a future for music Encompassing utopian dream cities temporal dislocations and projects for the emancipation of all sounds The Music of the Future is in the end a call to arms for everyone engaged in music to fail again fail better      **Digital Currents** Margot Lovejoy,2004-08-02 Digital Currents explores the growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator Margot Lovejoy recounts the early histories of electronic media for art making video computer the internet in this richly illustrated book She provides a context for the works of major artists in each media describes their projects and discusses the issues and theoretical implications of each to create a foundation for understanding this developing field Digital Currents fills a major gap in our understanding of the relationship between art and technology and the exciting new cultural conditions we are experiencing It will be ideal reading for students taking courses in digital art and also for anyone seeking to understand these new creative forms      The ^ANew Music Theater Eric Salzman,Thomas Desi,2008-11-06 The New Music Theater is the first comprehensive attempt in English to cover this still emerging art form in its widest range This book provides a wealth of examples and descriptions not only of the works themselves but of the concepts ideas and trends that have gone into the evolution of what may be the most central performance art form of the post modern world Authors Salzman and Desi consider the subject of music theatre from a social as well as artistic point of view exploring how theatre works in culture and how music works in the theatre      Dictionary of American Classical Composers Neil Butterworth,2013-10-02 The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today Covering all classical styles it offers the most comprehensive overview of key composers in the United States available Entries include basic biographical information and critical analysis of each composer s key works and ideas Entries also include worklists and bibliographic information Whenever possible the entries will have been checked by the composers themselves to assure greatest possible accuracy This new edition completely updated and expanded from the 1984 edition also includes over 200 historic photographs      The New Grove Book of Operas Stanley Sadie,1996 This book combines meticulous scholarship with a lightness of touch that will delight the opera goer The fascinating illustrations bring an amusing dimension showing how opera has been staged from its beginnings to modern deconstructed productions The

operas are listed in alphabetical order In addition to a full synopsis of every plot there is a cast list and a note of the singers in the original production as well as information about the origins of the work and its literary and social background Each contribution concludes with a brief comment on its place in operatic history There is also a listing by composer a glossary and indexes of the names of operatic characters and the first lines of arias so if you are not sure which opera Gilda or Agathe sings in or are apt to confuse Vespina with Despina your problem is quickly solved Art, Performance, Media Nicholas Zurbrugg, 2004 Over the course of fifteen years Nicholas Zurbrugg interviewed the avant garde poets filmmakers dancers writers composers and performance artists who were defying tradition crossing genres and forever changing how art would be created performed and interpreted These conversations with thirty one of the leading multimedia artists in the United States now form a comprehensive record from the insiders perspectives of the most vital component of the postmodern American art world Passionate about postmodernism and committed to innovative creativity Zurbrugg asks these artists probing and insightful questions How did their work evolve Who most influenced them How did they assess changes in contemporary art and what did they think of each other s work Which of their experiences had the most powerful effects on their creative development What could lie ahead for American art As these questions are answered by individual artists the interviews also cumulatively address larger issues of artistic expression including the idea of the avant garde itself The book features interviews with Kathy Acker Charles Amirkhania Laurie Anderson Robert Ashley Beth B David Blair William S Burroughs Warren Burt John Cage Richard Foreman Kenneth Gaburo Diamanda Galas John Giorno Philip Glass Brion Gysin Dick Higgins Jenny Holzer Mike Kuchar Robert Lax Jackson Mac Low Meredith Monk Nam June Paik Yvonne Rainer Steve Reich Rachel Rosenthal Bill Viola Larry Wendt Emmett Williams Robert Wilson Nick Zedd and Ellen Zweig Introductory notes to each interview provide context and connect the work and experiences of various artists and photographs of these artists contribute a significant visual element to the book Nicholas Zurbrugg 1947 2001 was professor of English and cultural studies as well as director of the Centre of Contemporary Arts at De Montfort University in Leicester England He is the author of The Parameters of Postmodernism and Critical Vices The Myths of Postmodern Theory Other Cinemas Sue Clayton, Laura Mulvey, 2017-06-30 The 1970s was an enormously creative period for experimental film Its innovations and debates have had far reaching and long lasting influence with a resurgence of interest in the decade revealed by new gallery events film screenings and social networks that recognise its achievements Professor Laura Mulvey and writer director Sue Clayton bring together journalists and scholars at the cutting edge of research into 1970s radical cinema for this collection Chapters are at once historically grounded yet fused with the current analysis of today s generation of cinephiles to rediscover a unique moment for extraordinary film production Other Cinemas establishes the factors that helped to shape alternative film world cinema and internationalism the politics of cultural policy and arts funding new accessible technologies avant garde theories and the development of a dynamic and interactive relationship between film and its audiences Exploring

and celebrating the work of The Other Cinema the London Film makers Co op and other cornerstones of today s film culture as well as the impact of creatives such as William Raban and Stephen Dwoskin and Mulvey and Clayton themselves this important book takes account of a wave of socially aware film practice without which today s activist queer minority and feminist voices would have struggled to gather such volume

*Opera Lives* Linda Kitchen,2018-11-01 What makes an opera singer And where in the making of a performance is the identity of the singer themselves Linda Kitchen goes behind the scenes with prominent voices who have valuable insight about the world of opera discussing what it means to be a performer how they got into the profession and how who they are affects how they perform Illustrated with photos of the artists in places that lend meaning to their lives by renowned photographer Nobby Clark Contents Biographies La favorite Donizetti Prologue Noises Sounds Sweet Airs Nyman Act One Shoving us from the jetty Scene One Family background The Captain s Daughter Cui Scene Two School days The Wandering Scholar Holst Scene Three Defining moment Sonntag aus Licht Stockhausen Scene Four Singing study Les arts florissants Charpentier Scene Five Preparing Bang Rutter Act Two Carry on it s going very well Scene One The unfolding The Rake s Progress Stravinsky Scene Two Learning the score La Conquista Ferrero Scene Three Warming up La Sonnambula Bellini Scene Four The feeling of singing La Rondine Puccini Act Three No good playing Mime as if you re Brad Pitt Scene One Character text drama The Jewels of the Madonna Wolf Ferrari Scene Two Body work The Nose Shostakovich Scene Three The essence The Lighthouse Maxwell Davies Scene Four Problems Trouble in Tahiti Bernstein Scene Five Humour Comedy on the Bridge Martin Intermission by Thomas Allen Paradise Lost Penderecki Act Four Goodies and Baddies Scene One People around you The Dangerous Liaisons Susa Scene Two Composers From Morning to Midnight Sawyer Scene Three Conductors Der Corregidor Wolf Scene Four Directors Der Schauspieldirektor Mozart Scene Five Designers Powder her Face Ad s Scene Six Agents Les P cheurs de Perles Bizet Scene Seven Reviewing reviewers War and Peace Prokofiev Act Five Bowls of sushi on a conveyor belt Scene One Changing paths The New Moon Romberg Scene Two Legacy Il ritorno d Ulisse in patria Monteverdi Scene Three Family The Man Who Mistook His Wife for a Hat Nyman Scene Four Life beyond the job Il r pastore Mozart Scene Five The future The Medium Menotti Scene Six Advice Le donne curiose Wolf Ferrari Epilogue H nsel und Gretel Humperdinck

[A New Philosophy of Opera](#) Yuval Sharon,2024-09-03 Sharon challenges the status quo and proposes radical new ways to present operas new and old Expect insight originality and some contentious views that will stimulate debate Richard Fairman Financial Times Best Books of 2024 From the most imaginative director in the US New York Times comes this generational work with a vision for transforming opera into a powerhouse cultural phenomenon This book builds a compelling roadmap for the future of opera and how it can truly be accessible for everyone Gustavo Dudamel Known as opera s disrupter in residence director Yuval Sharon has never adhered to the art form s conventions In his many productions in both the United States and Europe he constantly challenges the perception of opera as aloof by urging among other things performing operas in non places such as

parking lots encouraging the use of amplification and shuffling the traditional structure of classic works like performing Puccini's *La bohème* in reverse order ending not with the tubercular heroine Mimi's death but with her first falling in love. With *A New Philosophy of Opera* Sharon has crafted a radical and refreshing book that can act as an introduction to the art form for the culturally curious or as a manifesto for his fellow artists. In an engaging style that ranges from the provocative to the personal Sharon offers a 360 degree view of the art form from the audience experience to the artist's process from its socially conscious potential to its economic reality and from its practical to its emotional and spiritual dimensions. Surveying the role of opera in the United States and drawing on his experiences from Berlin to Los Angeles Sharon lays out his vision for an anti elite opera that celebrates the imagination and challenges the status quo. With an illustrated and unconventional history of the art form not following a straight line but tracing a fantastical time curve weaving throughout the book Sharon resists the notion of the opera as dying and instead portrays it as a glorious chaos constantly being reborn and reshaped. With its advocacy of opera as an enchanted space and its revolutionary message *A New Philosophy of Opera* is itself a work of art a living book with profound philosophical implications that will stand the test of time. **Perfect Lives** Robert Ashley, 1991-01-01

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## **Table of Contents Perfect Lives An Opera**

1. Understanding the eBook Perfect Lives An Opera
  - The Rise of Digital Reading Perfect Lives An Opera
  - Advantages of eBooks Over Traditional Books
2. Identifying Perfect Lives An Opera
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Perfect Lives An Opera
  - User-Friendly Interface
4. Exploring eBook Recommendations from Perfect Lives An Opera
  - Personalized Recommendations
  - Perfect Lives An Opera User Reviews and Ratings
  - Perfect Lives An Opera and Bestseller Lists
5. Accessing Perfect Lives An Opera Free and Paid eBooks

- Perfect Lives An Opera Public Domain eBooks
- Perfect Lives An Opera eBook Subscription Services
- Perfect Lives An Opera Budget-Friendly Options
- 6. Navigating Perfect Lives An Opera eBook Formats
  - ePub, PDF, MOBI, and More
  - Perfect Lives An Opera Compatibility with Devices
  - Perfect Lives An Opera Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Perfect Lives An Opera
  - Highlighting and Note-Taking Perfect Lives An Opera
  - Interactive Elements Perfect Lives An Opera
- 8. Staying Engaged with Perfect Lives An Opera
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Perfect Lives An Opera
- 9. Balancing eBooks and Physical Books Perfect Lives An Opera
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Perfect Lives An Opera
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Perfect Lives An Opera
  - Setting Reading Goals Perfect Lives An Opera
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Perfect Lives An Opera
  - Fact-Checking eBook Content of Perfect Lives An Opera
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

#### 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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