

OPERA

OPERA,
IDEOLOGY
and
FILM
Jeremy Tambling

VIDEO

RECORD

Opera Ideology And Film

**Marcia J. Citron, Professor Marcia J
Citron**

Opera Ideology And Film:

Opera, Ideology and Film Jeremy Tambling, 1987 **Opera, Ideology, and Film** Jeremy Tambling, 1987-01-01 **Vocal Apparitions** Michal Grover-Friedlander, 2014-12-25 Cinema and opera have become intertwined in a variety of powerful and unusual ways *Vocal Apparitions* tells the story of this fascinating intersection interprets how it occurred and explores what happens when opera is projected onto the medium of film Michal Grover Friedlander finds striking affinities between film and opera from Lon Chaney's classic silent film *The Phantom of the Opera* to the Marx Brothers *A Night at the Opera* to Fellini's *E la nave va* One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other For example Grover Friedlander's comparison of an opera by Poulenc and a Rossellini film both based on Cocteau's play *The Human Voice* shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium Her analysis of the Marx Brothers *A Night at the Opera* demonstrates how as a response to opera's infatuation with death cinema comically acts out a correction of opera's fate Grover Friedlander argues that filmed operas such as Zeffirelli's *Otello* and Friedrich's *Falstaff* show the impossibility of a direct transformation of the operatic into the cinematic Paradoxically cinema at times can be more operatic than opera itself thus capturing something essential that escapes opera's self-understanding A remarkable look at how cinema has been haunted and transformed by opera *Vocal Apparitions* reveals something original and important about each medium **Opera as Soundtrack** Jeongwon Joe, 2016-05-13 Filmmakers' fascination with opera dates back to the silent era but it was not until the late 1980s that critical enquiries into the intersection of opera and cinema began to emerge Jeongwon Joe focusses primarily on the role of opera as soundtrack by exploring the distinct effects opera produces in film effects which differ from other types of soundtrack music such as jazz or symphony These effects are examined from three perspectives peculiar qualities of the operatic voice various properties commonly associated with opera such as excess otherness or death and multifaceted tensions between opera and cinema for instance opera as live embodied high art and cinema as technologically mediated popular entertainment Joe argues that when opera excerpts are employed on soundtracks they tend to appear at critical moments of the film usually associated with the protagonists and the author explores why it is opera not symphony or jazz that accompanies poignant scenes like these Joe's film analysis focuses on the time period of the post 1970s which is distinguished by an increase of opera excerpts on soundtracks to blockbuster titles the commercial recognition of which promoted the production of numerous opera soundtrack CDs in the following years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen's *Match Point* David Cronenberg's *M. Butterfly* and Wong Kar wai's *2046* **The Oxford Handbook of Film Music Studies** David Neumeyer, 2014 *The Oxford Handbook of Film Music Studies* gathers two dozen original essays that chart the

history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and criticism and interpretation Between Opera and Cinema Jeongwon Joe, Rose

Theresa, 2012-12-06 Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today Cinema's Illusions, Opera's Allure David Schroeder, 2016-10-06 The

invention of cinema was ingenious so much so that virtually no one quite knew what to do with it In its earliest stages especially with the advent of the feature film it needed models and opera proved to be especially useful in that regard The allure of opera to cinema early in the twentieth century held up through the silent era into sound films through the golden age of movies and beyond This book explores the numerous ways some predictable some unexpected and some bizarre in which this has happened The influence of Richard Wagner on filmmakers has been especially striking and some have even devised visual images that seem to emerge from a kind of non verbal Wagnerian essence a formative musical urge that can underlie a cinematic idea defying explanation and remaining purely sensory Directors like Griffith DeMille Eisenstein Chaplin Bunuel or Hitchcock have intuited this possibility Schroeder provides a fascinating well researched and always entertaining account of the influence of one medium on another and shows that opera can often be found lurking in the background or booming in the foreground of an impressive range of films **When Opera Meets Film** Marcia J. Citron, 2010-05-27 Opera

can reveal something fundamental about a film and film can do the same for an opera argues Marcia J Citron Structured by the categories of Style Subjectivity and Desire this volume advances our understanding of the aesthetics of the opera film encounter Case studies of a diverse array of important repertoire including mainstream film opera film and postmodernist pastiche are presented Citron uses Werner Wolf's theory of intermediality to probe the roles of opera and film when they combine The book also refines and expands film music functions and details the impact of an opera's musical style on the meaning of a film Drawing on cinematic traditions of Hollywood France and Britain the study explores Coppola's Godfather trilogy Jewison's Moonstruck Nichols's Closer Chabrol's La Cerimonie Schlesinger's Sunday Bloody Sunday Boyd's Aria and Ponnelle's opera films **Opera on Screen** Marcia J. Citron, Professor Marcia J Citron, 2000-01-01 The author draws on

ideas from diverse fields including media studies and gender studies to examine issues ranging from the relationship between sound and image to the place of the viewer in relation to the spectacle As she raises questions about divisions between high art and popular art and about the tensions between live and reproduced art forms Citron reveals how screen treatments reinforce opera's vitality in a media intensive age BOOK JACKET *Film's Musical Moments* Ian

Conrich, 2006-07-14 The scope of this collection is indicative of the breadth and diversity of music's role in cinema as is its emphasis on musical contributions to non musical films By bringing together chapters that are concerned both with the relationship between performance music and film and the specificity of national historical social and cultural contexts *Film's Musical Moments* will be of equal importance to students of film studies cultural studies and music The book is organised

into four sections Music Film Culture focuses on cinema representations of music forms Stars Performance and Reception explores stars fan cultures and intertextuality The Post Classical Hollywood Musical considers the importance of popular music to contemporary cinema and Beyond Hollywood looks to specific national contexts

Adaptations Deborah Cartmell, Imelda Whelehan, 2022 *Adaptations Critical and Primary Sources* is a three volume reference resource that brings together over 80 landmark texts in adaptation studies Volume One covers the history of adaptation studies by plotting the prehistory of the field beginning with Vachel Lindsay's classic *Art of the Moving Picture* 1915 through Virginia Woolf's classic essay on 'The Cinema' through to some of the most important critical and theoretical interventions up until the 1990s when the area really emerges as a critical force in the academy Volume Two collects essays from the last 25 years showing how the scholarly legacy laid out in Volume One still has a profound impact on adaptation studies today while charting the process of critical and theoretical maturation This volume shows how adaptation studies has outgrown its contested place in the gap of film and literary studies and how its interventions transcend disciplinary perspectives across the arts and humanities Volume Three covers key case studies such as Christine Geraghty's take on adapting Westerns Ian Inglis's understanding of the transformation of music into movies and Eckart Voigt's concept on Jane Austen and participatory culture

With topics ranging from the limitations of the novel to adapting stage to screen contributions from a wide range of international scholars film critics and novelists combine to make *Adaptations Critical and Primary Sources* an original overview of critical debates today Cartmell and Whelehan introduce each excerpt and offer a critical overview of the collected work the rationale for its inclusion and suggestions for further reading

Changing Tunes: The Use of Pre-existing Music in Film Robynn Stilwell, 2017-09-08 The study of pre-existing film music is now a well established part of Film Studies covering classical music and popular music Generally these broad musical types are studied in isolation This anthology brings them together in twelve focused case studies by a range of scholars including Claudia Gorbman Jeongwon Joe Raymond Knapp and Timothy Warner The first section explores art music both instrumental and operatic it revolves around the debate on the relation between the aural and visual tracks and whether pre-existing music has an integrative function or not The second section is devoted to popular music in film and shows how very similar the functions of popular music in film are to the supposedly more elite classical music and opera Case studies in part 1 *Eyes Wide Shut* *Raging Bull* *Brief Encounter* *Detective* *The Godfather Part III* three versions of the *Carmen* story DeMille's *Preminger's* and *Rosi's Amadeus* *The Birth of a Nation* *M Eine Stadt sucht einen Mörder* *Needful Things* *Rat Race* Case studies in part 2 various films by Almodóvar *Young Frankenstein* *Pulp Fiction* *Trainspotting* *Amelie* *High Fidelity* *Ghost World* *Heavenly Creatures* *The Virgin Suicides* and the video *Timber* by Coldcut

A History of Film Music Mervyn Cooke, 2008-09-25 This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK

France India Italy Japan and the early Soviet Union The book balances wide ranging overviews of film genres modes of production and critical reception with detailed non technical descriptions of the interaction between image track and soundtrack in representative individual films In addition to the central focus on narrative cinema separate sections are also devoted to music in documentary and animated films film musicals and the uses of popular and classical music in the cinema The author analyses the varying technological and aesthetic issues that have shaped the history of film music and concludes with an account of the modern film composer s working practices [The Encyclopedia of Musicians and Bands on Film](#) Melissa Ursula Dawn Goldsmith, Paige A. Willson, Anthony J. Fonseca, 2016-10-07 Musicians both fictional and real have long been subjects of cinema From biopics of composers Beethoven and Mozart to the rise and often fall of imaginary bands in *The Commitments* and *Almost Famous* music of all types has inspired hundreds of films *The Encyclopedia of Musicians and Bands on Film* features the most significant productions from around the world including straightforward biographies rockumentaries and even the occasional mockumentary The wide ranging scope of this volume allows for the inclusion of films about fictional singers and bands with emphasis on a variety of themes songwriter band relationships the rise and fall of a career music saving the day the promoter s point of view band competitions the traveling band and rock based absurdity Among the films discussed in this book are *Amadeus* *The Blues Brothers* *The Buddy Holly Story* *The Commitments* *Dreamgirls* *The Glenn Miller Story* *A Hard Day s Night* *I m Not There* *Jailhouse Rock* *A Mighty Wind* *Ray* *Round Midnight* *The Runaways* *School of Rock* *That Thing You Do* and *Walk the Line* With entries that span the decades and highlight a variety of music genres *The Encyclopedia of Musicians and Bands on Film* is a valuable resource for moviegoers and music lovers alike as well as scholars of both film and music *The Cambridge Companion to Twentieth-Century Opera* Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics critics and practitioners Beginning with a discussion of the century s vital inheritance from late romantic operatic traditions in Germany and Italy the text embraces fresh investigations into various aspects of the genre in the modern age with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle Traditional stylistic categorizations including symbolism expressionism neo classicism and minimalism are reassessed from new critical perspectives and the distinctive operatic traditions of Continental and Eastern Europe Russia and the Soviet Union the United Kingdom and United States are subjected to fresh scrutiny The volume includes essays devoted to avant garde music theatre operettas and musicals filmed opera and ends with a discussion of the position of the genre in today s cultural marketplace **Feminist Subjects, Multi-media** Penny Florence, Dee Reynolds, 1995 Examines a range of media from paintings and family photography through to opera film and TV to novels and poetry and challenges the traditional boundaries between the creative and the critical *Music, Sensation, and Sensuality* Linda Phyllis Austern, 2013-10-11

Divided into three sections Linda Phyllis Austern collects eighteen cross disciplinary essays written by some of the most important names in the field to look at this stimulating topic The first section focuses on the cultural and scientific ways in which music and the sense of hearing work directly on the mind and body Part Two investigates how music works on the socially constructed representational or sexualized body as a means of healing beautifying and maintaining a balance between the mental and physical Finally the book explores the action of music as it is heard and sensed by wider social units such as the body politic mass communication from print to sound recording and broadcast technologies

Ernst Krenek and the Politics of Musical Style Peter Tregear,2013-07-05 Ernst Krenek has been described as a one man history of twentieth century music His vast compositional output encompasses many of its extremes and expresses many of its contradictions Few have attempted however to contextualize Krenek s compositional output because our understanding of classical music in the first half of the twentieth century still largely remains focused on the music of a few canonical figures Responding to renewed interest from performers in Krenek s work particularly his operas Peter Tregear s *Ernst Krenek and the Politics of Musical Style* addresses this gap in the scholarly literature and makes an important contribution to our comprehension of the ways in which his music reflected and informed broader social and political debates in Austria and Germany at the time Focusing on Krenek s compositional path from the eclectic musical language of Jonny spielt auf to the austere twelve tone technique of Karl V Tregear provides an historical and critical context to this most historically significant period of Krenek s creative life His study also enriches our understanding of many of Krenek s contemporaries such as Alban Berg and Arnold Schoenberg This book should interest students scholars and practitioners with an interest in modern opera and contemporary classical music as well as early 20th century German history more generally

Film Remakes as Ritual and Disguise Anat Zanger,2006 The first full length history of the remake in cinema *Film Remakes as Ritual and Disguise* is also the first book to explore how and why these stories are told Anat Zanger focuses on contemporary retellings of three particular tales Joan of Arc Carmen and Psycho to reveal what she calls the remake s rituals of disguise Joan of Arc Zanger demonstrates later appears as the tough androgynous Ripley in the blockbuster *Alien* series and the God ridden Bess in Lars Von Trier s *Breaking the Waves* Ultimately these remake chains offer evidence of the archetypes of our own age cultural fingerprints that are reflective of society s own preferences and politics Underneath the redundancy of the remake Zanger shows lies our collective social memory Indeed at its core the lowly remake represents a primal attempt to gain immortality to triumph over death playing at movie theaters seven days a week 365 days a year Addressing the wider theoretical implications of her argument with sections on contemporary film issues such as trauma jouissance and censorship *Film Remakes as Ritual and Disguise* is an insightful addition to current debates in film theory and cinema history

Operatic Migrations DowningA. Thomas,2017-07-05 This volume takes an interdisciplinary approach to studying a wide range of subjects associated with the creation performance and reception of opera in varying social and historical contexts from the eighteenth to the twentieth

centuries Each essay addresses migrations between genres cultures literary and musical works modes of expression media of presentation and aesthetics Although the directions the contributions take are diverse they converge in significant ways particularly with the rebuttal of the notion of the singular nature of the operatic work The volume strongly asserts that works are meaningfully transformed by the manifold circumstances of their creation and reception and that these circumstances have an impact on the life of those works in their many transformations and on a given audience s experience of them Topics covered include transformations of literary sources and their migration into the operatic genre works that move across geographical and social boundaries into different cultural contexts movements between media and or genre as well as alterations through interpretation and performance of the composer s creation the translation of spoken theatre to lyric theatre the theoretical issues contingent on the rendering of speech into song and the transforming effects of aesthetic considerations as they bear on opera Crossing over disciplinary boundaries between music literary studies history cultural studies and art history the volume enriches our knowledge and understanding of the operatic experience and the works The book will therefore appeal to those working in the field of music literary and cultural studies and to those with a particular interest in opera and musical theatre

Decoding **Opera Ideology And Film**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Opera Ideology And Film**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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