

PETER CONRAD

ROMANTIC OPERA
AND LITERARY FORM



A QUANTUM BOOK

Romantic Opera And Literary Form

Richard Dellamora, Daniel Fischlin



Romantic Opera And Literary Form:

Romantic Opera and Literary Form Peter Conrad, 1977-01-01 Romantic Opera and Literary Form is a provocative and provoking book on appear It s idiosyncratic essay about the transformation of literature through music forces the reader to re examine some of his own convictions about opera and drama

Edinburgh Companion to Literature and Music Delia da Sousa Correa, 2020-06-18 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

Shelley and the Musico-Poetics of Romanticism Jessica K. Quillin, 2016-03-09 Addressing a gap in Shelley studies Jessica K Quillin explores the poet s lifelong interest in music Quillin connects the trope of music with Shelley s larger formal aesthetic political and philosophical concerns showing that music offers a new critical lens through which to view such familiar Shelleyan concerns as the status of the poetic figural language and the philosophical problem posed by idealism versus skepticism Quillin s book uncovers the implications of Shelley s use of music by means of four musico poetic concerns the inherently interdisciplinary nature of musical imagery and figurative language the rhythmic and sonoric dimensions of poetry the extension of poetry into the performative realms of the theatre and drawing room through close links between most poetic genres and music and the transformation of poetry into music through the setting and adaptation of poetic lyrics to music Ultimately Quillin argues Shelley exhibits a fundamental recognition of an interdependence between music and poetry which is expressed in the form and content of his highly sonorous works Equating music with love allows him to create a radical model in which poetry is the highest form of imaginative expression one that can affect the mind and the senses at once and potentially bring about the perfectibility of mankind through a

unique mode of visionary experience Essays on Literature and Music (1967-2004) by Steven Paul Scher ,2004-01-01 The present volume meets a frequently expressed demand as it is the first collection of all the relevant essays and articles which Steven Paul Scher has written on Literature and Music over a period of almost forty years in the field of Word and Music Studies Scher The Daniel Webster Professor of German and Comparative Literature at Dartmouth College Hanover NH USA is one of the founding fathers of Word and Music Studies and a leading authority in what is in the meantime a well established intermedial field He has published very widely in a variety of journals and collections of essays which until now have not always been easy to lay one's hands on His work covers a wide range of subjects and comprises theoretical methodological and historical studies which include discussions of Ferruccio Busoni Thomas Mann Bertolt Brecht Judith Weir the Talking Heads and many others and which pay special attention to E T A Hoffmann and German Romanticism The range and depth of these studies have made him the mastermind of Word and Music Studies who has defined the basic aims and objectives of the discipline This volume is of interest to literary scholars and musicologists as well as comparatists and all those concerned about the rapidly expanding field of Intermedia Studies **The Cambridge Companion to Opera Studies** Nicholas Till,2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline **Text** D. C. Greetham,W. Speed Hill,Peter Shillingsburg,1996-04 The distinguished annual in interdisciplinary textual studies **Musico-Poetics in Perspective** ,2021-11-08 The volume is dedicated to the memory of the late Calvin S Brown of the University of Georgia author of the first systematically conceived survey Music and Literature A Comparison of the Arts 1948 of the branch of interart studies now generally known as Melopoetics Part One consists of six original contributions by experts from Austria Belgium France and the United States Authored by a novelist and a composer scholar respectively the first two essays Jean Libis's Inspiration musicale et composition littéraire Reflexions sur un roman schubertien and David M Hertz's The Composer's Musico Literary Experience Reflections on Song Writing focus not surprisingly on the creative process The third piece Francis Claudon's review of the pertinent research done between 1970 and 1990 complements the honoree's analogous report on the preceding decades reprinted in the present volume whereas the fourth Jean Louis Cupers's Métaphores de la lumière et de l'ombre Regards sur l'évolution des études musico littéraires surveys the plethora of metaphorical applications in music and literature of two significant natural phenomena the one acoustic and the other optical Linked to each other the two remaining papers Ulrich Weisstein's The Miracle of Interconnectedness Calvin S Brown a Critical Biography and Walter Bernhart's A Profile in Retrospect Calvin S Brown as a Musico Literary Scholar offer critical accounts of the honoree's theoretical and methodological stance as viewed in the first case from a biographical angle and in the second in the light of subsequent scholarly practice Part Two bundles eleven of Professor Brown's previously uncollected articles covering a period of nearly half a century of significant scholarly activity in the field The selection demonstrates Brown's poignant interest in transpositions of art exemplifying the musicalization of literature in the formal and

structural rather than thematic domain as culminating in his trenchant critique of music in poetry as understood somewhat naively by Mallarmé and his critics and to a slightly lesser extent by his translation of Josef Weinheber's variations on Friedrich Hölderlin's ode *An die Parzen*. Just as Professor Brown's successive anatomies of melopoetic theory and practice illustrate his steadily growing sophistication and the maturing of his mind so his Bloomington lecture *The Writing and Reading of Language and Music: Thoughts on Some Parallels Between two Artistic Media* reflects his unique ability to assemble and organize vast materials and comprehensive data in such a way as to reveal the underlying pattern. *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** **Concise Handbook of Word and Music Studies** Peter Dayan, 2025-03-24 Why are we so often told that poetry is like music or that it is music? Can music communicate meaning as literature can? When words and music get together in song what passes between them? Are they allies or enemies? The Word and Music Association was founded nearly thirty years ago to ponder such questions. This book tells the tale of the conflicting strands of thought that have lived in and around the Association where they came from and where they are heading. It is a fascinating intermedial history that also chronicles the evolution of our assumptions about the arts. *Opera as Anthropology* Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology. It rests on the following central arguments: on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera. Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research. The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts. Anthropological, ethnological, ethnographic and semiotic accounts of opera by Claude Lévi-Strauss, Michel Leiris, William O. Beeman, Denis Laborde, Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest: ethnographic investigation, cultural analysis and historical reflection. By touching on opera not merely as a musical, aesthetic or artistic category but as a social, cultural, historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another. **Themes in Drama: Volume 3, Drama, Dance and Music** James Redmond, 1981 This collection surveys madness in drama. It includes articles on *The Duchess of Malfi*, virginity and hysteria in *The Changeling*, the confined spectacle of madness in Beys's *The Illustrious Madmen*, the male gaze in *Woyzeck* representing Marie and madness and other drama examples. **The Ultimate Art** David Littlejohn, 2023-11-15 Anyone who cares about

opera will find *The Ultimate Art* a thoroughly engaging book David Littlejohn's essays are exciting provocative sometimes even outrageous They reflect his deep love of opera that exotic extravagant and perpetually popular hybrid performing art form and his fascination with the many worlds from which it sprang From its seventeenth century beginnings opera has been decried by its detractors for its elitism its artifice its absurd costliness and its social irrelevance But Littlejohn makes us see that opera embraces an extraordinary amount of intense human emotion and experience Western culture and individual psychology It is also the most complex challenging and demanding form of public performance ever developed at its most spectacular it pulls together in one evening a play a concert a ballet and a pageant not to mention an exhibition of painting and sculpture Every opera is a veritable piece of cultural history The book begins with *The Difference Is They Sing* a potentially controversial essay on the nature of opera and its place in modern culture From there Littlejohn goes on to consider everything from Sex and Religion in French Opera to What Peter Sellars Did to Mozart He tells us about every major staging of Wagner's Ring cycle since 1876 the troubled fate in legend history and opera of the city of Nuremberg and the volatile collaboration of Richard Strauss and Hugo von Hofmannsthal Littlejohn presents these and many other fascinating moments in the history of opera with conviction and flair By the end of the book the reader may very well be persuaded that opera is indeed the ultimate art Anyone who cares about opera will find *The Ultimate Art* a thoroughly engaging book David Littlejohn's essays are exciting provocative sometimes even outrageous They reflect his deep love of opera that exotic extravagant and perpetually popular hybr

Opera and Its Symbols Robert Donington, 1990-01-01 Explains the use of symbolism in opera interprets scenes from Monteverdi Mozart Verdi Wagner Stravinsky and Britten and stresses the importance of staging an opera in accord with the composer's intended use of symbols

The Work of Opera Richard Dellamora, Daniel Fischlin, 1997 In this significant collection of original essays preeminent literary and cultural critics musicologists and queer theorists delve into the way opera shapes national character through its representations of gender sexuality and class The book includes essays on the works of Mozart Verdi Wagner and others and examines the impact of such modern phenomena as AIDS 10 photos 15 music examples

Law and Opera Filippo Annunziata, Giorgio Fabio Colombo, 2018-01-30 This book explores the various connections between Law and Opera providing a comprehensive multinational and multidisciplinary with approaches from jurists philosophers musicologist historians resource on the subject Further it makes a valuable contribution to studies on law and the humanities While for example the relationship between law and literature has been extensively researched the relationship between Law and Opera remains largely overlooked The book approaches the topic from three perspectives in three main sections Law in Opera Law on Opera and Law around Opera

A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the

genre's beginnings in the seventeenth century and follows its progress to the present day Jacket *Mary Shelley* L. Adam Meckler, Lucy Morrison, 2010-01-08 This collection of essays expands critical consideration of Mary Shelley's placement within the age we call Romantic wherein her texts converse with those of her family her circle and her contemporaries Several essays address particularly how her texts interact with those of her husband Percy Bysshe Shelley revealing new depth and breadth to their literary partnership Others investigate interdisciplinary perspectives such as her pieces in *The Liberal* or the ways in which the figure of Scheherezade haunts her works while several essays also consider Mary Shelley's textual relationships with contemporaries such as Thomas Moore and John Polidori Still others tackle topics such as geopolitical relationships and the growth of opera as an art form considering Mary Shelley's commentary upon such contemporary issues while William Godwin's textual relationship with his daughter is further investigated This collection suggests Mary Shelley's texts merit further investigation not only for what they reveal about their author and her oeuvre but for the ways in which they illuminate our understanding of the contexts in which they were composed **Selected Essays**

on Opera Ulrich Weisstein, 2006 Ulrich Weisstein an international authority in the fields of comparative literature and comparative arts has been a pioneer paving the way for present day intermedia studies Among his broad intermedial interests opera has always held a central place For the first time this volume makes available his major contributions to opera criticism in compact form thus meeting a serious scholarly demand The necessarily stringent selection of essays from Professor Weisstein's large output on opera reflecting fifty years of involvement with the genre is primarily governed by the wish to present texts that are representative of their author's work and at the same time are unlikely to be readily available through other channels The fourteen essays collected are arranged in chronological order some of them showing Ulrich Weisstein as an initiator of librettology others tracing adaptive processes extending from textual sources to final operas or investigating writer composer collaborations Further topics are satirical reflections on operatic activities in early eighteenth century Italy and practices of opera censorship artist operas or definitions of romantic and epic opera The essays are written in an accessible essentially non technical language and are expected to make both a profitable and a pleasurable reading for literary scholars as well as musicologists and general art lovers *Romantic Drama* Gerald Ernest Paul Gillespie, 1994 It does not treat Romanticism as a limited period dominated by some construed singular master ethos or dialectic rather it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers

Macbeth Multiplied Christoph Clausen, 2005-01-01 In what sense did Shakespeare's representation of the Weird Sisters participate in the rewriting of village witchcraft Was it likely to encourage the Sword Did opera's specific medial conditions offer Verdi special opportunities to justify the presence of stage witches more than three centuries later How valid is the parallel between 19th century opera and the voyeurism of madhouse spectacle Was Shakespeare's play really engaged in the project of exorcizing Queen Elizabeth's cultural memory What does Verdi's chorus of Scottish refugees have to do with

shifting representations of the people These are among the questions tackled in this study It provides the first in depth comparison of Shakespeare s and Verdi s Macbeth that is written expressly from the perspective of current Shakespearean criticism whilst striving to do justice to the topic s musicological dimension at the same time Exploring to what extent the play s matrix of possible readings is distinct from Verdi s two operatic versions the book seeks to relate such differences both to the historical contexts of the works geneses and to their respective medial conditions In doing so it pays particular attention to shifting negotiations of witchcraft gender madness and kingship The study eventually broadens its discussion to consider other Shakespearean plays and their operatic offshoots reflecting on some possible relations between historical and medial difference

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