



GARY TOMLINSON

*Metaphysical
Song*

AN ESSAY ON OPERA

Metaphysical Song

Colleen Renihan



Metaphysical Song:

Metaphysical Song Gary Tomlinson, 2014-12-25 In this bold recasting of operatic history Gary Tomlinson connects opera to shifting visions of metaphysics and selfhood across the last four hundred years The operatic voice he maintains has always acted to open invisible supersensible realms to the perceptions of its listeners In doing so it has articulated changing relations between the self and metaphysics Tomlinson examines these relations as they have been described by philosophers from Ficino through Descartes Kant and Nietzsche to Adorno all of whom worked to define the subject's place in both material and metaphysical realms The author then shows how opera in its own cultural arena distinct from philosophy has repeatedly brought to the stage these changing relations of the subject to the particular metaphysics it presumes Covering composers from Jacopo Peri to Wagner from Lully to Verdi and from Mozart to Britten *Metaphysical Song* details interactions of song words drama and sounds used by creators of opera to fill in the outlines of the subjectivities they envisioned The book offers deep seated explanations for opera's enduring fascination in European elite culture and suggests some of the profound difficulties that have unsettled this fascination since the time of Wagner

Metaphysical Song Gary Tomlinson, 1999-02-21 The author connects opera to shifting visions of metaphysics and selfhood across the last four hundred years Cover **The Metaphysical Magazine**, 1909 *Spiritual Care in Palliative Care* Megan C. Best, 2024-08-31 An international panel of

experts have contributed to create the first comprehensive guide to spiritual care focussing on the palliative care setting from neonatal to aged care combining the theoretical underpinnings of spirituality research with practical applications for its introduction into patient care This book is structured to give a detailed understanding of the importance of spirituality for patients approaching the end of life as well as the impact of spiritual care on patients families and carers As the first step towards reaching this goal the need for spiritual care training of clinicians is outlined including the crucial step of nurturing one's own spiritual life Ways to identify and assess patients spiritual needs are explained The experience of existential suffering is explored along with discussion of the ways it can manifest and how it can be addressed The implementation of spiritual care in the clinical setting is detailed with illustrations of the role of each member of the palliative care team and the benefits of an institutional approach This valuable resource provides not only empirical evidence for the importance of spiritual care but also practical guidance for those wishing to practice it It is ideal for all those caring for patients of all ages at the end of life including palliative care clinicians spiritual care professionals students and researchers and anyone interested in creating meaning in the face of imminent death

Art, Imagination and Christian Hope Trevor A. Hart, Jeremy Begbie, Gavin Hopps, 2012 In Christian faith the present is continuously re shaped by ventures of hopeful and expectant living In art the poetic interplay between past present and future takes specific concrete forms furnishing vital resources for sustaining an imaginative ecology of hope This volume attends to the contributions that architecture drama literature music and painting can make as artists trace patterns of promise resisting the finality of modernity's despairing visions and

generating hopeful living in a present which although marked by sin and death is grasped imaginatively as already pregnant with future

The Operatic Archive Colleen Renihan, 2020-04-03 The Operatic Archive American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history Moving beyond traditional aesthetic conceptions of opera this book argues for opera's powerful potential for historical impact and engagement in late twentieth and twenty first century works by American composers Considering opera's ability to serve as a vehicle for memory historical experience affect presence and the historical sublime this volume demonstrates how opera's ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes specifically literary and dramatic representations Building on the work of performance scholars such as Joseph Roach Rebecca Schneider and Diana Taylor and in consultation with recent debates in the philosophy of history the book will be of interest to a wide range of scholars and researchers particularly those working in the areas of opera studies and performance studies

Siren Songs Mary Ann Smart, 2014-12-25 It has long been argued that opera is all about sex Siren Songs is the first collection of articles devoted to exploring the impact of this sexual obsession and of the power relations that come with it on the music words and staging of opera Here a distinguished and diverse group of musicologists literary critics and feminist scholars address a wide range of fascinating topics from Salome's striptease to hysteria to jazz and gender in Italian English German and French operas from the eighteenth to the twentieth centuries The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates many of the articles work toward inventing a language for the study of gender and opera The collection opens with Mary Ann Smart's introduction which provides an engaging reflection on the state of gender topics in operatic criticism and musicology It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clement a pioneer of feminist opera criticism Other articles examine the evolution of the trouser role as it evolved in the lesbian subculture of fin de siècle Paris the phenomenon of opera seria's absent mother as a manifestation of attitudes to the family under absolutism the invention of a hystericized voice in Verdi's Don Carlos and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas The contributors are Wye Jamison Allanboork Joseph Auner Katherine Bergeron Philip Brett Peter Brooks Catherine Clement Martha Feldman Heather Hadlock Mary Hunter Linda Hutcheon and Michael Hutcheon M D Lawrence Kramer Roger Parker Mary Ann Smart and Gretchen Wheelock

Oyvind Fahlstrom Antonio Sergio Bessa, 2008-08-25 This title serves as both an informative and entertaining introduction to Oyvind Fahlstrom and a valuable critical analysis of some of his most important works

The ^AOxford Handbook of Western Music and Philosophy Tomás McAuley, Nanette Nielsen, Jerrold Levinson, Ariana

Phillips-Hutton, 2020-12-04 The Oxford Handbook of Western Music and Philosophy celebrates the ways in which musicians have historically called upon philosophy as a source of inspiration and encouragement and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it **The Ballad-Singer in Georgian and Victorian London** Oskar Cox Jensen, 2021-02-18 An in depth study of the nineteenth century London ballad singer a central figure in British cultural social and political life Essays on Music Theodor Adorno, 2002-08-08 A book of landmark importance It is unprecedented in its design a brilliantly selected group of essays on music coupled with lucid deeply incisive and in every way masterly analysis of Adorno's thinking about music No one who studies Adorno and music will be able to dispense with it and if they can afford only one book on Adorno and music this will be the one For in miniature it contains everything one needs a collection of exceptionally important writings on all the principal aspects of music and musical life with which Adorno dealt totally reliable scholarship and powerfully illuminating commentary that will help readers at all levels read and re read the essays in question Rose Rosengard Subotnik author of Deconstructive Variations Music and Reason in Western Society An invaluable contribution to Adorno scholarship with well chosen essays on composers works the culture industry popular music kitsch and technology Leppert's introduction and commentaries are consistently useful his attention to secondary literature remarkable his interpretation responsible The new translations by Susan Gillespie and others are outstanding not only for their care and readability but also for their sensitivity to Adorno's forms and styles Lydia Goehr author of The Quest for Voice Music Politics and the Limits of Philosophy With its careful full edition of Adorno's important musical texts and its exhaustive yet eminently readable commentaries Richard Leppert's magisterial book represents a brilliant solution to the age old dilemma of bringing together primary text and interpretation in one volume James Deaville Director School of the Arts McMaster University The developing variations of Adorno's life long involvement with musical themes are fully audible in this remarkable collection What might be called his literature on notes brilliantly complements the notes to literature he devoted to the written word Richard Leppert's superb commentaries constitute a book length contribution in their own right which will enlighten and challenge even the most learned of Adorno scholars Martin Jay author of The Dialectical Imagination A History of The Frankfurt School and the Institute of Social Research There is afoot in Anglo American musicology today the first wholesale reconsideration of Adorno's thought since the pioneering work of Rose Rosengard Subotnik around 1980 Essays on Music will play a central role in this effort It will do so because Richard Leppert has culled Adorno's writings so as to make clear to musicologists the place of music in the broad critique of modernity that was Adorno's overarching project and it will do so because Leppert has explained these writings in commentaries that amount to a book length study so as to reveal to non musicologists the essentially musical foundation of this project No one interested in Adorno from any perspective or for that matter in modernity and music all told can afford to ignore Essays on Music Gary Tomlinson author of Metaphysical Song An Essay on Opera This book is both a major

achievement by its author editor and a remarkable act of scholarly generosity for the rest of us Until now English translations of Adorno s major essays on music have been scattered and often unreliable Until now there has been no comprehensive scholarly treatment of Adorno s musical thinking This volume remedies both problems at a single stroke It will be read equally and eagerly for Adorno s texts and for Richard Leppert s commentary on them both of which will continue to be essential resources as musical scholarship seeks increasingly to come to grips with the social contexts and effects of music No one knows Adorno better than Leppert and no one is better equipped to clarify the complex interweaving of sociology philosophy and musical aesthetics that is central to Adorno s work From now on everyone who reads Adorno on music whether a beginner or an expert is in Richard Leppert s debt for devoting his exceptional gifts of learning and lucidity to this project Lawrence Kramer author of Musical Meaning Toward a Critical History

The Roberto Gerhard Companion

Monty Adkins,2016-02-24 More than forty years after the composer s death the music of Roberto Gerhard 1896 1970 continues to be recorded and performed and to attract international scholarly interest The Roberto Gerhard Companion is the first full length scholarly work on this composer noted for his sharp intellect and original exploring mind This book builds on the outcomes of two recent international conferences and includes contributions by scholars from Spain the USA and UK The essays collected here explore themes and trends within Gerhard s work using individual or groups of works as case studies Among the themes presented are the way Gerhard s work was shaped by his Catalan heritage his education under Pedrell and Schoenberg and his very individual reaction to the latter s teaching and methods notably Gerhard s very distinctive approach to serialism The influence of these and other cultural and literary figures is an important underlying theme that ties essays together Exiled from Catalonia from 1939 Gerhard spent the remainder of his life in Cambridge England composing a string of often ground breaking compositions notably the symphonies and concertos composed in the 1950s and 1960s A particular focus in this book is Gerhard s electronic music He was a pioneer in this genre and the book will contain the first rigorous studies of this music as well as the first accurate catalogue of this electronic output His ground breaking output of incidental music for radio and the stage is also given detailed consideration

Music and Historical Critique

Gary Tomlinson,2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson s influential studies on critical musicology with the watchword throughout being history This collection gathers his most innovative essays and lectures some of them published here for the first time along with an introduction outlining the context of the contributions and commenting on their aims and significance Music and Historical Critique provides a retrospective view of the author s achievements in bringing to the heart of musicological discourse both deep seated experiences of the past and meditations on the historian s ways of understanding them

The Origins of Criticism

Andrew Ford,2009-01-10 By literary criticism we usually mean a self conscious act involving the technical and aesthetic appraisal by individuals of autonomous works of art Aristotle and Plato come to mind The word social does not Yet as this book shows it should if that is

we wish to understand where literary criticism as we think of it today came from Andrew Ford offers a new understanding of the development of criticism demonstrating that its roots stretch back long before the sophists to public commentary on the performance of songs and poems in the preliterate era of ancient Greece He pinpoints when and how later in the Greek tradition than is usually assumed poetry was studied as a discipline with its own principles and methods *The Origins of Criticism* complements the usual history of ideas approach to the topic precisely by treating criticism as a social as well as a theoretical activity With unprecedented and penetrating detail Ford considers varying scholarly interpretations of the key texts discussed Examining Greek discussions of poetry from the late sixth century B C through the rise of poetics in the late fourth he asks when we first can recognize anything like the modern notions of literature as imaginative writing and of literary criticism as a special knowledge of such writing Serving as a monumental preface to Aristotle's *Poetics* this book allows readers to discern the emergence within the manifold activities that might be called criticism of the historically specific discourse on poetry that has shaped subsequent Western approaches to literature

The Well-Tun'd Word Elise Bickford Jorgens, *The Reality of Love* Ingvild Rosok, 2018-01-12 Love is one and love is all we need This book argues against the traditional theological view that God's love differs from human love If God is love and love is one we will find God embodied in all kinds of genuine love experiences By analyzing Karl Rahner's theology of love the author explores how God penetrates and embraces the whole of reality suggesting implications for Christian spirituality and spiritual direction

Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine

voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc *The Dawn of Music Semiology* Jonathan Dunsby,Jonathan Goldman,2017 The dawn of music semiology showcases the work of ten leading musicologists inspired by the work of Jean Jacques Nattiez Reflecting the energy and diversity of the young field of music semiology chapters in this volume discuss music and gesture the psychology of music and the role of ethnotheory and offer new research on topics as diverse as modeling folk polyphony spatialization in the Darmstadt repertoire Schenker s theory of musical content and modernism from Wagner to Boulez **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

Performing Homer: The Voyage of Ulysses from Epic to Opera Wendy Heller, Eleonora Stoppino,2019-07-23 The epic poems the Iliad and the Odyssey attributed to Homer are among the oldest surviving works of literature derived from oral performance Deeply embedded in these works is the notion that they were intended to be heard there is something musical about Homer s use of language and a vivid quality to his images that transcends the written page to create a theatrical experience for the listener Indeed it is precisely the theatrical quality of the poems that would inspire later interpreters to cast the Odyssey and the Iliad in a host of other media novels plays poems paintings and even that most elaborate of all art forms opera exemplified by no less a work than Monteverdi s *Il ritorno di Ulisse in patria* In *Performing Homer The Voyage of Ulysses from Epic to Opera* scholars in classics drama Italian literature art history and musicology explore the journey of Homer s Odyssey from ancient to modern times The book traces the reception of the Odyssey through the Italian humanist sources from Dante Petrarch and Ariosto to the treatment of the tale not only by Monteverdi but also such composers as Elizabeth Jacquet de la Guerre Gluck and Alessandro Scarlatti and the dramatic and poetic traditions thereafter by such modern writers as Derek Walcott and Margaret Atwood

Reviewing **Metaphysical Song**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Metaphysical Song**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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