



Opera And Modern Culture

Alison Tokita, Hugh de Ferranti



Opera And Modern Culture:

Opera and Modern Culture Lawrence Kramer, 2004-11 An essay on opera and modernity using the seminal figures of Wagner and Strauss as case studies Opera and the Modern Culture of Film Yuell Edward Chandler (IV), 2012 *Opera and Modern Spectatorship in Late Nineteenth-Century Italy* Alessandra Campana, 2015-01-22 At the turn of the twentieth century Italian opera participated to the making of a modern spectator The Ricordi stage manuals testify to the need to harness the effects of operatic performance activating opera's capacity to cultivate a public This book considers how four operas and one film deal with their public one that in Boito's *Mefistofele* is entertained by special effects or that in Verdi's *Simon Boccanegra* is called upon as a political body to confront the specters of history Also a public that in Verdi's *Otello* is subjected to the manipulation of contemporary acting or one that in Puccini's *Manon Lescaut* is urged to question the mechanism of spectatorship Lastly the silent film *Rapsodia satanica* thanks to the craft and prestige of Pietro Mascagni's score attempts to transform the new industrial medium into art addressing its public's search for a bourgeois pan-European cultural identity right at the outset of the First World War Jacques Offenbach and the Making of Modern Culture Laurence Senelick, 2017 Offenbach's operas were a significant force for cultural change both in his own time and in the decades to follow In this book Laurence Senelick demonstrates the ways in which this musical phenomenon took hold globally with Offenbach's work offering an alternative irreverent sexualized view of life which audiences found liberating both personally and socially In the theatre the composer also inspired cutting edge innovations in stagecraft and design and in this book he is recognized as a major cultural influence with an extensive impact on the spheres of literature art film and even politics Senelick argues that Offenbach's importance spread far beyond France and that his provocative and entertaining works often seen as being more style than substance influenced numerous key artists writers and thinkers and made a major contribution to the development of modern society **Opera and the Modern Culture of Film** Charles Quarles Chandler (IV), 2012 **Opera: The Basics** Denise Gallo, 2013-01-11 *Opera The Basics* offers an excellent introduction to four centuries of opera Its easy to follow sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi-serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre **Music and Decadence in European Modernism** Stephen Downes, 2010-06-03 Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music *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 Opera, Power and Ideology Vlado Kotnik, 2010 Opera is able to offer enchanting performance sites in which people create and experience glamorous or ecstatic imagined worlds but behind this picture we find a real social organization embraced by reality which

makes opera's world and its history accessible for ethnographic enquiry, historical reflection and cultural analysis. This book therefore presents the author's original anthropological study which shows complex historical, socio-cultural, political, economic, ideological, academic and ethnographic facets of opera culture in Slovenia, including the field sites of both Slovenian national opera houses in Ljubljana and Maribor. The study explicates how social representations of opera are produced and enacted by different social agents involved within the Slovenian national operatic habitus and how opera is used as an idealized vision of nationhood and national identity in a provincial society.

Prokofiev's Soviet Operas Nathan Seinen, 2019-09-05 Offers a critical and contextual study of the last four operas of Prokofiev, the leading opera composer in Stalin's Soviet Union.

Opera Acts Karen Henson, 2015-01-15 Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer. In detailed case studies of four figures, the late Verdi baritone Victor Maurel, Bizet's first Carmen, Célestine Galli-Marié, Massenet's muse of the 1880s and 1890s, Sibyl Sanderson, and the early Wagner star Jean de Reszke, Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal. Instead, they enjoyed a freedom and creativity based on their ability to express text, act and communicate physically and exploit the era's media. By these and other means, singers played a crucial role in the creation of opera up to the end of the nineteenth century.

Opera as Hypermedium Tereza Havelková, 2021 Introduction Theorizing Opera as Hypermedium Allegory and Excess Reading Hypermedial Opera Theatricality and Absorption Listening for a Point of Experience Liveness and Mediatization Deconstructing Dichotomies Synaesthesia or Anaesthesia Towards a Politics of Hypermedial Opera

Music, Modernity and Locality in Prewar Japan: Osaka and Beyond Alison Tokita, Hugh de Ferranti, 2016-12-05 This anthology addresses the modern musical culture of interwar Osaka and its surrounding Hanshin region. Modernity as experienced in this locale, with its particular historical, geographic and demographic character, and its established traditions of music and performance, gave rise to configurations of the new, the traditional and the hybrid that were distinct from their Tokyo counterparts. The Taisho and early Showa periods from 1912 to the early 1940s saw profound changes in Japanese musical life. Consumption of both traditional Japanese and Western music was transformed as public concert performances, music journalism and music marketing permeated daily life. The new bourgeoisie saw Western music, particularly the piano and its repertoire, as the symbol of a desirable and increasingly affordable modernity. Orchestras and opera troupes were established, which in turn created a need for professional conductors, and both jazz and a range of hybrid popular music styles became viable bases for musical livelihood. Recording technology proliferated: by the early 1930s, record players and SP discs were no longer luxury commodities; radio broadcasts reached all levels of society and talkies with music soundtracks were avidly consumed. With the perceived need for music that suited modern life, the seeds for the pre-eminent position of Euro-American music in post-Second World War Japan were sown. At the same time, many indigenous musical genres continued to thrive but were hardly

immune to the effects of modernization in exploring new musical media and techniques drawn from Western music performer composers initiated profound changes in composition and performance practice within traditional genres This volume is the first to draw together research on the interwar musical culture of the Osaka region and addresses comprehensively both Western and non Western musical practices and genres questions the common perception of their being wholly separate domains Chang'an Avenue and the Modernization of Chinese Architecture Shuishan Yu,2013-05-15 In this interdisciplinary narrative the never ending completion of China s most important street offers a broad view of the relationship between art and ideology in modern China Chang an Avenue named after China s ancient capital whose name means Eternal Peace is supremely symbolic Running east west through the centuries old heart of Beijing it intersects the powerful north south axis that links the traditional centers of political and spiritual legitimacy the imperial Forbidden City and the Temple of Heaven Among its best known features are Tiananmen Square and the Great Hall of the People as well as numerous other monuments and prominent political cultural financial and travel related institutions Drawing on Chang an Avenue s historic ties and modern transformations this study explores the deep structure of the Chinese modernization project providing both a big picture of Beijing s urban texture alteration and details in the design process of individual buildings Political winds shift architectural styles change and technological innovations influence waves of demolition and reconstruction in this analysis of Chang an Avenue s metamorphosis During collective design processes architects urban planners and politicians argue about form function and theory and about Chinese vs Western and traditional vs modern style Every decision is fraught with political significance from the 1950s debate over whether Tiananmen Square should be open or partially closed to the 1970s discussion of the proper location scale and design of the Mao Memorial Mausoleum to the more recent controversy over whether the egg shaped National Theater designed by the French architect Paul Andreu is an affront to Chinese national pride Art History Publication Initiative For more information visit <http://arthistorypi.org/books/changes/>

Kickstarting Italian Opera in the Andes José Manuel Izquierdo König,2023-01-26 During the 19th century Italian opera became truly transatlantic and its rapid expansion is one of the most exciting new areas of study in music and the performing arts Beyond the Atlantic coasts opera searched for new spaces to expand its reach This Element discusses about the Italian opera in Andean countries like Chile Peru Ecuador and Bolivia during the 1840s and focuses on opera as a product that both challenged and was challenged in the Andes by other forms of performing arts behaviours technologies material realities and business models American Opera Elise Kuhl Kirk,2001 A treasure trove of information American Opera sketches musical traits and provides plot summaries descriptions of sets and stagings and biographical details on performers composers and librettists for more than 100 American operas 86 photos **The Last Opera** Chandler Carter,2019-05-31 From the fall of 1947 through the summer of 1951 composer Igor Stravinsky and poet W H Auden collaborated on the opera *The Rake s Progress* At the time their self consciously conventional work seemed to appeal only to

conservative audiences Few perceived that Stravinsky and Auden were confronting the central crisis of the Modern age for their story of a hapless eighteenth century Everyman dramatizes the very limits of human will a theme Auden insists underlies all opera In *The Last Opera* Chandler Carter weaves together three interlocking stories The central and most detailed story explores the libretto and music of *The Rake's Progress* The second positions the opera as a focal point in Stravinsky's artistic journey and those who helped him realize it his librettists Auden and Chester Kallman his protégé Robert Craft and his compatriot fellow composer and close friend Nicolas Nabokov By exploring the ominous cultural landscape in which these fascinating individuals lived and worked the book captures a pivotal twenty five year span from approximately 1945 to 1970 during which modernists like Stravinsky and Auden confronted a tectonic disruption to their artistic worldview Ultimately Carter reveals how these stories fit into a larger third narrative the 400 year history of opera This richly and lovingly contextualized study of *The Rake's Progress* sheds new light on why despite the hundreds of musical dramas and theater pieces that have been written since its premier in 1951 this work is still considered the the last opera

Opera After the Zero Hour Emily Richmond Pollock, 2019-08-20 *Opera After the Zero Hour* The Problem of Tradition and the Possibility of Renewal in Postwar West Germany presents opera as a site for the renegotiation of tradition in a politically fraught era of rebuilding Though the Zero Hour put a rhetorical caesura between National Socialism and postwar West Germany the postwar era was characterized by significant cultural continuity with the past With nearly all of the major opera houses destroyed and a complex relationship to the competing ethics of modernism and restoration opera was a richly contested art form and the genre's reputed conservatism was remarkably multi faceted Author Emily Richmond Pollock explores how composers developed different strategies to make new opera new while still deferring to historical conventions all of which carried cultural resonances of their own Diverse approaches to operatic tradition are exemplified through five case studies in works by Boris Blacher Hans Werner Henze Carl Orff Bernd Alois Zimmermann and Werner Egk Each opera alludes to a distinct cultural or musical past from Greek tragedy to Dada bel canto to Berg Pollock's discussions of these pieces draw on source studies close readings unpublished correspondence institutional history and critical commentary to illuminate the politicized artistic environment that influenced these operas creation and reception The result is new insight into how the particular opposition between a conservative genre and the idea of the Zero Hour motivated the development of opera's social aesthetic and political value after World War II

Operatic Geographies Suzanne Aspden, 2019-04-22 Since its origin opera has been identified with the performance and negotiation of power Once theaters specifically for opera were established that connection was expressed in the design and situation of the buildings themselves as much as through the content of operatic works Yet the importance of the opera house's physical situation and the ways in which opera and the opera house have shaped each other have seldom been treated as topics worthy of examination *Operatic Geographies* invites us to reconsider the opera house's spatial production Looking at opera through the lens of cultural geography this anthology

rethinks the opera house's landscape not as a static backdrop but as an expression of territoriality. The essays in this anthology consider moments across the history of the genre and across a range of geographical contexts from the urban to the suburban to the rural and from the Old world to the New. One of the book's most novel approaches is to consider interactions between opera and its environments that is both in the domain of the traditional opera house and in less visible, more peripheral spaces from girls' schools in late seventeenth century England to the temporary arrangements of touring operatic troupes in nineteenth century Calcutta to rural open air theaters in early twentieth century France. The essays throughout *Operatic Geographies* powerfully illustrate how opera's spatial production informs the historical development of its social, cultural and political functions.

Postcolonial Opera Juliana M. Pistorius, 2025-05-27

Opera has long been known for its ability to be used as a tool for colonial expression. But it is increasingly used to narrate histories of colonial trauma, oppression and struggle. What does it mean for a colonial form to represent the experiences of those it used to exclude and undermine? How can opera adapt to meet the challenges of ethical representation and reparation? In response to these questions, *Postcolonial Opera*. William Kentridge and the Unbounded Work of Art examines the social and political role of opera in the postcolony. Taking the multimedia operatic experiments of William Kentridge, South Africa's most celebrated contemporary visual artist as a starting point, author Juliana M. Pistorius investigates contemporary opera's potential to process the troubled histories that haunt post and decolonial societies. Centered around the critical theoretical themes of return, confession, mourning, time, displacement and totality, the book considers Kentridge's productions for puppets *Il Ritorno d'Ulisse* (1998), *Confessions of Zeno* (2002), his operatic installation for a miniature automated theatre *Black Box*, *Chambre Noire* (2005), his chamber work for performers and machines *Refuse the Hour* (2012), and his processional operas *Triumphs and Laments* (2016), *The Head the Load* (2018). Pistorius argues that the artist's newly conceived operatic form, built on ideas of unboundedness rather than totality or formlessness, offers opportunities to engage anew with questions of race, coloniality and cultural belonging in the postcolony. While Kentridge's pieces take the artist's responsibility to deal with the genre's colonial past seriously, she shows how they also offer humor, beauty and catalytic opportunities to reimagine the form and function of opera in the postcolonial present. *Postcolonial Opera* intervenes in contemporary debates about opera's relevance and contributes to the growing study of the art form's relationship with race and coloniality. Ultimately, Pistorius argues that Kentridge's multimedia experiments, at once local and global, present compelling perspectives on the contradictions and compromises of the genre's position in the postcolony.

Uncover the mysteries within Crafted by is enigmatic creation, **Opera And Modern Culture** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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