

Opera and Politics

From Monteverdi to Henze

JOHN BOKINA

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Opera And Politics From Monteverdi To Henze:

Opera and Politics John Bokina, 1997 To what extent do operas express the political and cultural ideas of their age How do they reflect the composer's view of the changing relations among art politics and society In this book John Bokina focuses on political aspects and meanings of operas from the baroque to postmodern period showing the varied ways that operas become sensuous vehicles for the articulation of political ideas Opera and Politics: from Monteverdi to Henze John **Opera and Politics** John Bokina, 1997 Opera and Politics in Queen Anne's Britain, 1705-1714 Thomas McGeary, 2022 Explores the political meanings that Italian opera its composers agents and institutions had for audiences in eighteenth century Britain The reign of Queen Anne 1702 1714 was pivotal for both politics and opera in Britain In this study Thomas McGeary brings together a wide range of sources to show how the worlds of politics and opera were entwined The associations that Italian singing and singers acquired by the 1690s were used in partisan Whig Tory writings Rather than a foreign invasion McGeary shows how the introduction of Italian style opera was a native product that grew out of plans for a new theatre in the Haymarket A crucial event for opera was Handel's arrival in London in 1710 While the criticism of opera by Whig writers such as Richard Steele and Joseph Addison is well known McGeary uncovers how the early promotion and sponsorship of opera was in fact largely a Whig enterprise and cultural program Indeed major political figures mostly Whigs participated in the support and patronage of opera Opera and Politics in Queen Anne's Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne's Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne's Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period nage of opera Opera and Politics in Queen Anne's Britain will be required reading for opera scholars and cultural and political historians of eighteenth century Britain as well those interested in the vibrant literature culture of the period The Politics of Opera in Handel's Britain Thomas McGeary, 2013-04-25 The Politics of Opera in Handel's Britain examines the involvement of Italian opera in British partisan politics in the first half of the eighteenth century which saw Sir Robert Walpole's rise to power and George Frideric Handel's greatest period of opera production McGeary argues that the conventional way of applying Italian opera to contemporary political events and persons by means of allegory and allusion in individual operas is mistaken nor did partisan politics intrude into the management of the Royal Academy of Music and the Opera of the Nobility This book shows instead how Senesino Faustina Cuzzoni and events at the Haymarket Theatre were used in political allegories in satirical essays directed against the Walpole ministry Since most operas were based on ancient historical events the librettos like traditional histories could be sources of examples of vice virtue and political

precepts and wisdom that could be applied to contemporary politics Studies in Seventeenth-Century Opera BethL. Glixon, 2017-07-05 The past four decades have seen an explosion in research regarding seventeenth century opera In addition to investigations of extant scores and librettos scholars have dealt with the associated areas of dance and scenery as well as newer disciplines such as studies of patronage gender and semiotics While most of the essays in the volume pertain to Italian opera others concern opera production in France England Spain and the Germanic countries **Historical Dictionary of Opera** Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera Situating Opera Herbert Lindenberger, 2010-10-28 Setting opera within a variety of contexts social aesthetic historical Lindenberger illuminates a form that has persisted in recognizable shape for over four centuries The study examines the social entanglements of opera for example the relation of Mozart s Abduction from the Seraglio and Verdi s Il trovatore to its initial and later audiences It shows how modernist opera rethought the nature of theatricality and often challenged its viewers by means of both musical and theatrical shock effects Using recent experiments in neuroscience the book demonstrates how different operatic forms developed at different periods to create new ways of exciting a public Lindenberger considers selected moments of operatic history from Monteverdi's Orfeo to the present to study how the form has communicated with its diverse audiences Of interest to scholars and operagoers alike this book advocates and exemplifies opera studies as an active emerging area of interdisciplinary study The Artist-Operas of Pfitzner, Krenek and Hindemith Claire Taylor-Jay, 2017-07-05 This is the first book length study of the genre of artist opera in which the work s central character is an artist who is uncomfortable with his place in the world It

investigates how three such operas Pfitzner's Palestrina 1915 Krenek's Jonny spielt auf 1926 and Hindemith's Mathis der Maler 1935 contributed to the debate in early twentieth century Germany about the place of art and the artist in modern society and examines how far the artist character may be taken as functioning as a persona for the real composer of the work Because of their concern with the place of art within society the works are also engaged with inherently political questions and each opera is read in the light of the political context of its time conservatism circa World War I Americanism and democracy and the rise of National Socialism Early Modern Court Culture Erin Griffey, 2021-11-29 Through a thematic overview of court culture that connects the cultural with the political confessional spatial material and performative this volume introduces the dynamics of power and culture in the early modern European court Exploring the period from 1500 to 1750 Early Modern Court Culture is cross cultural and interdisciplinary providing insights into aspects of both community and continuity at courts as well as individual identity change and difference Culture is presented as not merely a vehicle for court propaganda in promoting the monarch and the dynasty but as a site for a complex range of meanings that conferred status and virtue on the patron maker court and the wider community of elites The essays show that the court provided an arena for virtue and virtuosity intellectual and social play demonstration of moral authority and performance of social gendered confessional and dynastic identity Early Modern Court Culture moves from political structures and political players to architectural forms and spatial geographies ceremonial and ritual observances visual and material culture entertainment and knowledge With 35 contributions on subjects including gardens dress scent dance and tapestries this volume is a necessary resource for all students and scholars interested in the court in early modern Europe 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 Monteverdi Richard Wistreich, 2017-07-05 Claudio Monteverdi is now recognized as the towering figure of a critical transitional moment of Western music history relentless innovator in every genre within chamber church and theatre music self proclaimed leader of a new dispensation between words and their musical expression perhaps even Creator of Modern Music During recent years as his arrestingly attractive music has been brought back to life in performance so too have some of the most outstanding musicologists focussed intensely on Monteverdi as they worked through the big guestions in the historiography and hermeneutics of early Barogue music including musical representation of language compositional theory social institutional cultural and gender history performance practices and more The 17 articles in this volume have been selected by Richard Wistreich to exemplify the best scholarship in English and because each in retrospect turns out to have been a ground breaking contribution to one or more significant strands in Monteverdi studies Music in the Social and Behavioral Sciences William Forde Thompson, 2014-07-18 This definitive reference resource examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader's Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader's Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections Key Themes Aesthetics and Emotion Business and Technology Communities and Society Culture and Environment Elements of Musical Examination Evolutionary Psychology Media and Communication Musicianship and Expertise Neuroscience Perception Memory Cognition Politics Economics Law Therapy Health Wellbeing A Companion to Wagner's Parsifal William Kinderman, Katherine Rae Syer, 2005 These essays demonstrating and exploring the abiding fascination of Wagner's controversial work Wagner's Parsifal William Kinderman, 2018-03-01 William Kinderman s detailed study of Parsifal described by the composer as his last card explores the evolution of the text and music of this inexhaustible yet highly controversial music drama across Wagner's entire career This book offers a reassessment of the

ideological and political history of Parsifal shedding new light on the connection of Wagner's legacy to the rise of National Socialism in Germany The compositional genesis is traced through many unfamiliar manuscript sources revealing unsuspected models and veiled connections to Wagner's earlier works Fresh analytic perspectives are revealed casting the dramatic meaning of Parsifal in a new light Much debated aspects of the work such as Kundry's death at the conclusion are discussed in the context of its stage history Path breaking as well is Kinderman's analysis of the religious and ideological context of Parsifal During the half century after the composer's death the Wagner family and the so called Bayreuth circle sought to exploit Wagner's work for political purposes thereby promoting racial nationalism and anti Semitism Hitherto unnoticed connections between Hitler and Wagner's legacy at Bayreuth are explored here while differences between the composer's politics as an 1849 revolutionary and the later response of his family to National Socialism are weighed in a nuanced account Kinderman combines new historical research sensitive aesthetic criticism and probing philosophical reflection in this most intensive examination of Wagner's culminating music drama **After Wagner** Mark Berry, 2014 This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories Historical musicology reckons with intellectual and cultural history and vice versa The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition Parsifal in which Wagner attempted to go beyond his achievement in the Ring to write after himself is followed by two apparent antipodes the strenuously modernist Arnold Schoenberg and the stheticist Richard Strauss Discussion of Strauss's Capriccio partly in the light of Schoenberg's Moses und Aron reveals a more political work than either first acquaintance or the composer s intention might suggest Then come three composers from subsequent generations Luigi Dallapiccola Luigi Nono and Hans Werner Henze Geographical context is extended to take in Wagner's Italian successors the problem of political emancipation in and through music drama takes another turn here confronting challenges and opportunities in more avowedly politically engaged art A final section explores the world of staging opera of so called Regietheater as initiated by Wagner himself Stefan Herheim's celebrated Bayreuth production of Parsifal and various performances of Lohengrin are discussed before looking back to Mozart Don Giovanni and forward to Alban Berg s Lulu and Nono s Al gran sole carico d amore Throughout the book invites us to consider how we might perceive the sthetic and political integrity of the operatic work after Wagner After Wagner will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history. It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers MARK BERRY is Senior Lecturer in The Leslie A. Marchand Memorial Lectures, 2000-2015 Katherine Music at Royal Holloway University of London Kernberger, 2017-09-22 This unique collection of lectures honors the pioneering work in Byron studies of Leslie Alexis Marchand who has had an enduring influence on the appreciation and study of Lord Byron for sixty years Generations of readers and writers have come to Byron through his biographies and his edition of the poet s letters and journals All

admirers of Byron respond to the verve dash and immediacy of his correspondence which lies at the heart of Marchand's biographies and offers us a portrait based on the poet s views of himself and his times No one has so powerfully and judiciously allowed Byron s life to emerge from the testimony of his letters Many readers from his contemporaries to our day have refused to separate the poet from his troubled dark heroes and see little but strands of autobiography in the poems But the letters and journals reveal him in a very different light Leslie Marchand provided these documents for the first time in their unexpurgated and authoritative form This collection pays tribute to Marchand's careful scholarship and scrupulous attention to the limits of interpretation Marchand's continued relevance to Byron studies derives in part from the work undertaken by those inspired by his labors as editor and interpreter many of whom are represented in this collection Three opening essays bear personal witness to his fervent support for young scholars his depth of expertise and appeal as a teacher and his commitment to encouraging others to join him on his Byron pilgrimage The lectures themselves represent such diverse disciplines as literary theory psychiatry publishing history comparative literature drama political history revolutionary politics in literature and music literary criticism textual editing and selection and literary influence A chronology and a bibliography provide an overview of his life and scholarship Twentieth-Century British Authors and the Rise of Opera in Britain Dr Irene Morra, 2013-04-28 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical Ernst Krenek and the Politics of Musical Style Peter Tregear, 2013-07-05 Ernst Krenek has been described as studies 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 **Let Me Continue to Speak the Truth** Elizabeth Loentz,2007 In her first five chapters Loentz examines how Pappenheim engaged in words and deeds with the key political social and cultural issues concerning German Jewry in the early decades of the twentieth century the status of the Yiddish language Zionism the conversion epidemic responses to the plight of Eastern European Jews and Jewish spirituality Loentz shows how in Pappenheim's unique approach to each of these issues she balanced allegiances to feminism the Jewish religion and German culture BOOK JACKET

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