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# **Opera At The Movies**

**Yingjin Zhang** 

#### **Opera At The Movies:**

**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years Joe incorporates an empirical methodology by examining primary sources such as production files cue sheets and unpublished interviews with film directors and composers to enhance the traditional hermeneutic approach The films analysed in her book include Woody Allen s Match Point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 **Opera Cinema** Joseph Attard, 2022-06-16 Since 2006 leading opera companies have beamed their shows to thousands of cinema screens all over the world live Opera cinema is the most successful marriage of this elaborate esoteric art form and the silver screen In the twenty first century more people watch opera on cinema screens than the stage But what is different about watching Massenet at the multiplex compared to a traditional stage performance Is opera cinema a new hybrid art form in its own right or merely a new way of engaging with an old one Is it bringing new opera fans into the fold Is there a danger it could one day eclipse the stage altogether This book deals with these questions by charting the history of opera transmissions exploring how digital media changes our relationship with culture and inviting a group of opera virgins to give their impressions on this developing cultural experience Opera Cinema Joseph Attard, 2022 Based partly on the impressions of 100 opera virgins this book investigates the nature of opera cinema and the implications it poses for opera and culture more generally in the digital age In 2006 the Metropolitan Opera in New York launched its Live From the Met in HD series with Julie Taymor's abridged English language production of Mozart's Die Zauberfl ote This novel hybrid of live performance and a night at the movies wowed audiences and sparked a minor boom in the streaming of live content to a network of cinemas While event cinema is now a major industry and a unique media experience with its own aesthetic technical and experiential characteristics opera cinema has developed beyond an alternative mode of engaging with opera into a new art form which blends live performance with television cinema and digital communication But what are the implications for opera Is simulcasting bringing new

audiences into the fold Is it changing stage opera And what does it mean for the ontology of opera that it now has a bigger audience on the screen than the stage In any case opera cinema is significant to debates about the ontology of live performance the boundaries of different media forms the tension between so called elite and popular culture and Cinema's Illusions, Opera's Allure David Schroeder, 2016-10-06 The invention of cinema democratisation of the arts was ingenious so much so that virtually no one guite 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 Hollywood Opera Joseph D. Calver, 2014 While the phenomenon of operatic singing in classical Hollywood cinema is well known the topic has been marginalized in opera film studies of the past twenty five years Indeed the very fact that between 1926 and 1938 all of the Hollywood studios announced plans for full and feature length movie operas has escaped historical notice During the same period various studios experimented with introducing operatic performances in the context of conventional narrative pictures as a means of preparing cinema audiences for fully sung opera on screen Drawing on hundreds of previously unexamined sources this study reveals the full extent of Hollywood s operatic ambitions during the early sound era illuminating a phase of cultural development during which opera in various Hollywood forms reached a wider audience than ever before The dissertation consists of five chapters and an epilogue which proceed in more or less chronological order Chapter 1 traces the early history of American cinema's relationship with opera from the visionary projections of Thomas Edison in the late 1880s through the early years of sound Here I examine the conceptual origins of Hollywood opera and the various technological and aesthetic barriers to the production of full length operas on film Chapter 2 focuses on The Rogue Song 1930 and considers how MGM and various other studios believing American cinema audiences to be unready for fully sung opera on film set about cultivating appreciation for the operatic voice in movies Chapter 3 treats Columbia Pictures One Night of Love 1934 and the ensuing opera boom of 1935 1938 during which Hollywood filmmakers employed opera as a dramatic element in conventional narrative pictures Chapter 4 explores the emergence of imaginary opera custom made opera sequences commissioned by the studios to fulfill specific dramatic needs and as a supplement to the repertoire of well known and popular genuine operatic arias many of which by 1936 had

already been filmed Chapter 5 discusses the revival of Hollywood's plans to produce full length movie operas in 1935 and the subsequent abandonment of those plans with the end of the opera boom in February 1938 In an epilogue I briefly survey the continued presence of operatic performances in Hollywood movies 1939 1962 highlighting two films Serenade 1956 and My Geisha 1962 which respectively anticipate the techniques of New Hollywood and art films post 1970 Year Book .1929 Sensational Movies Birgit Meyer, 2015-10-16 Tracing the rise and development of the Ghanaian video film industry between 1985 and 2010 Sensational Movies examines video movies as seismographic devices recording a culture and society in turmoil This book captures the dynamic process of popular filmmaking in Ghana as a new medium for the imagination and tracks the interlacing of the medium's technological economic social cultural and religious aspects Stepping into the void left by the defunct state film industry video movies negotiate the imaginaries deployed by state cinema on the one hand and Christianity on the other Birgit Meyer analyzes Ghanaian video as a powerful sensational form Colliding with the state film industry s representations of culture these movies are indebted to religious notions of divination and revelation Exploring the format of film as revelation Meyer unpacks the affinity between cinematic and popular Christian modes of looking and showcases the transgressive potential haunting figurations of the occult In this brilliant study Meyer offers a deep conceptually innovative analysis of the role of visual culture within the politics and aesthetics of religious world Music in Cinema Michel Chion, 2021-10-12 Michel Chion is renowned for his explorations of the significance of making frequently overlooked elements of cinema particularly the role of sound In this inventive and inviting book Chion considers how cinema has deployed music He shows how music and film not only complement but also transform each other The first section of the book examines film music in historical perspective and the second section addresses the theoretical implications of the crossover between art forms Chion discusses a vast variety of films across eras genres and continents embracing all the different genres of music that filmmakers have used to tell their stories Beginning with live accompaniment of silent films in early movie houses the book analyzes Al Jolson's performance in The Jazz Singer the zither in The Third Man Godard's patchwork sound editing the synthesizer welcoming the flying saucer in Close Encounters of the Third Kind and the Kinshasa orchestra in Felicit among many more Chion considers both original scores and incorporation of preexisting works including the use and reuse of particular composers across cinematic traditions the introduction of popular music such as jazz and rock and directors attraction to atonal and dissonant music as well as musique concr te of which he is a composer Wide ranging and original Music in Cinema offers a welcoming overview for students and general readers as well as refreshingly new and valuable perspectives for film scholars Chinatown Opera Theater in North America Nancy Yunhwa Rao, 2017-01-11 Awards Irving Lowens Award Society for American Music SAM 2019 Music in American Culture Award American Musicological Society AMS 2018 Certificate of Merit for Best Historical Research in Recorded Country Folk Roots or World Music Association for Recorded Sound Collections ARSC 2018 Outstanding Achievement in Humanities and Cultural

Studies Media Visual and Performance Studies Association for Asian American Studies AAAS 2019 The Chinatown opera house provided Chinese immigrants with an essential source of entertainment during the pre World War II era But its stories of loyalty obligation passion and duty also attracted diverse patrons into Chinese American communities Drawing on a wealth of new Chinese and English language research Nancy Yunhwa Rao tells the story of iconic theater companies and the networks and migrations that made Chinese opera a part of North American cultures Rao unmasks a backstage world of performers performance and repertoire and sets readers in the spellbound audiences beyond the footlights But she also braids a captivating and complex history from elements outside the opera house walls the impact of government immigration policy how a theater influenced a Chinatown s sense of cultural self the dissemination of Chinese opera music via recording and print materials and the role of Chinese American business in sustaining theatrical institutions. The result is a work that strips the veneer of exoticism from Chinese opera placing it firmly within the bounds of American music and a profoundly American experience Opera Alexandra Wilson, 2012-12-01 Opera is often dismissed as outdated and excessive and perceived to be characterised by excessive passions sumptuous costumes and ill mannered divas In reality however operas address the most fundamental and universal of human concerns love death jealousy greed and power Revealing the diverse reasons behind opera s lasting appeal opera champion and expert Alexandra Wilson provides a lucid and engaging introduction to the agendas that have governed its composition production and reception over the last four centuries and explains the reasons behind its enduring appeal **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 The ... Film Daily Year Book of Motion Pictures ,1929 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 C r monie Schlesinger's Sunday Bloody Sunday Boyd s Aria and Ponnelle s opera films 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 **Chinese National Cinema** Yingjin Zhang, 2004-08-02 This introduction to Chinese national cinema covers three Chinas mainland China Hong Kong and Taiwan Historical and comparative perspectives bring out the parallel developments in these three Chinas while critical analysis explores thematic and stylistic changes over time As well as exploring artistic achievements and ideological debates Yingjin Zhang examines how despite the pressures placed on the industry from state control and rigid censorship Chinese national cinema remains incapable of projecting a single unified picture but rather portrays many different Chinas **Chineseness and the Cold War** Jeremy E. Taylor, Lanjun Xu, 2021-09-26 This book explores contested notions of Chineseness in Southeast Asia and Hong Kong during the Cold War showing how competing ideas about Chineseness were an important ideological factor at play in the region After providing an overview of the scholarship on Chineseness and diaspora the book sheds light on specific case studies through the lens of the Chinese cultural Cold War from Hong Kong Singapore Malaya Thailand Indonesia and Vietnam It provides detailed examples of competition for control of definitions of Chineseness by political or politically oriented forces of diverse kinds and shows how such competition was played out in bookstores cinemas music halls classrooms and even sports clubs and places of worship across the region in the 1950s 1960s and 1970s The book also demonstrates how the legacies of these Cold War contestations continue to influence debates about Chinese influence and Chineseness in Southeast Asia and the wider region today Chapter 6 of this book is freely available as a downloadable Open Access PDF at http www taylorfrancis com under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license The State of Post-Cinema Malte Hagener, Vinzenz Hediger, Alena Strohmaier, 2016-11-30 This book approaches the topic of the state of post cinema from a new direction The authors explore how film has left the cinema as a fixed site and institution and now appears ubiquitous in the museum and on the street on planes and cars and new digital communication platforms of various kinds The authors investigate how film has become more than cinema no longer a medium that is based on the photochemical recording and replay of movement Most often the state of post cinema is conceptualized from the high end of the most advanced technology discussions focus on performance capture and digital 3 D 4 K projection and industrial light magic Here the authors approach is focused on the low end circulation of filmic images This includes informal networks of exchange and transaction such as p2p networks video platforms and so called piracy with a special focus on the Middle East and North Africa where political and social transformations makenew forms of circulation and presentation particularly visible Father Lee's Opera Quiz Book M. Owen Lee, 2000-12-15 How well do you think you know your opera Match wits with Metropolitan Opera guiz master Father Owen Lee in forty five opera related puzzles including straight forward guizzes anagrams vertical patterns crostics and crossword puzzles Each puzzle has a theme such as baseball and opera movies and opera and operas set in Paris Forty three of the puzzles have been collected from Father Lee's column in The Opera Quarterly along with two new puzzles especially created for this volume Working the System Oiliang He, 2023-01-03 In

Working the System Motion Picture Filmmakers and Subjectivities in Mao Era China 1949 1966 Qiliang He inquired into the making of the new citizenry in Mao era China 1949 1976 by studying five preeminent Shanghai based filmmakers These case studies shed light on how individuals subjectivities took shape in the cinematic arena under a new sociopolitical system after 1949 He suggests that a filmmaker s subjectivity was not fixed or stable but constantly in flux requiring a host of subjectivizing practices to re-shape and consolidate it These filmmakers endeavored to reap maximal benefits from Mao s sociopolitical system and minimize the disadvantages that would make them victims under the system In short Qiliang He argues that the filmmakers not only worked under the socialist system imposed upon them but also worked the system in their best interests Through five chosen filmmakers creative control and their negotiation of their professional status within China's newly adopted socialist system the author presents a compelling case that illustrates how individual filmmakers constantly adjusted themselves professionally and ideologically to survive in a fast changing industry and a highly politicized society Lin Feng University of Leicester This book is a strong example of how much more we can learn about Mao era Chinese culture if we approach it less as alien due to Cold War prejudices and instead think of artists as creating under professional constraints in China just as they do everywhere Jason McGrath University of Minnesota Companion to Applied Musicology Chris Dromey, 2023-09-19 The Routledge Companion to Applied Musicology brings together academics artist researchers and practitioners to provide readers with an extensive and authoritative overview of applied musicology Once a field that addressed music s socio political or performative contexts applied musicology today encompasses study and practice in areas as diverse as psychology ecomusicology organology forensic musicology music therapy health and well being and other public oriented musicologies These rapid advances have created a fast changing field whose scholarship and activities tend to take place in isolation from each other This volume addresses that shortcoming bringing together a wide ranging survey of current approaches Featuring 39 authors The Routledge Companion to Applied Musicology falls into five parts Defining and Theorising Applied Musicology Public Engagement New Approaches and Research Methods Representation and Inclusion and Musicology in for Performance that chronicle the subject s rich history and consider the connections that will characterise its future The book offers an essential resource for anyone exploring applied musicology

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