pera OFF'STAGE PASSION AND POLITICS BEHIND THE GREAT **OPERAS** MILTON BRENER

Opera Offstage Pabion And Politics Behind The Great Operas

Tereza Havelková

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Opera Offstage Milton E. Brener, 2003 Who inspired Carmen's fiery heroine Was there a plot behind the hostile reception to the premiere of Madame Butterly What compromises did Richard Strauss make with the Nazi government to get his Die Schweigsame Frau produced Opera Offstage brings to light the intriguing tales behind 27 of the greatest operas of all time Milton Brener ignites new appreciation for these classics and their composers by revealing the histories and human **Opera and Politics** John Bokina, 1997-01-01 To what extent do operas express circumstances surrounding their creation 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 Bokina begins with an analysis of Monteverdi's three extant operas which address in an oblique way the political and ideological dualities of aristocratic rule in the seventeenth century Italy He then moves to Mozart s Don Giovanni which he views as a celebration of the demise of a predatory aristocracy He presents Beethoven's Fidelio as an example of the political spirit of a revolution based on republican virtue and Wagner's Parsifal as a utopian music drama that projects romantic anticapitalist ideals onto an imagined past He shows that Strauss s Elektra and Schoenberg s Erwartung transform the traditional operatic depiction of madness by reflecting the emerging Freudian psychoanalysis of that era And he argues that operas by Pfitzner Hindemith and Schoenberg explore the political roles of art and the artists each couching contemporary conditions in an allegory about the fate of art in a historical period of transition Finally Bokina offers a reappraisal of Henze's The Bassarids as a political opera that confronts the promise and limits of the sensual sexual revolt of the twentieth century

Viva La Liberta! Anthony Arblaster,1992 An impassioned guide to opera s political dimension Taking us on a tour of 200 years of great opera from The Marriage of Figaro to Nixon in China Anthony Arblaster uncovers the political dimension of an art form all too often considered as purely aesthetic and reveals opera s full vitality and passion for liberty
The Politics of Opera in Handel's Britain Thomas McGeary,2013-04-25 Thomas McGeary s book explores the relationship between Italian opera and British partisan politics in the era of George Frideric Handel
The Politics of Opera Mitchell Cohen,2017-08-28 A wide ranging look at the interplay of opera and political ideas through the centuries The Politics of Opera takes readers on a fascinating journey into the entwined development of opera and politics from the Renaissance through the turn of the nineteenth century What political backdrops have shaped opera How has opera conveyed the political ideas of its times Delving into European history and thought and an array of music by such greats as Lully Rameau and Mozart Mitchell Cohen reveals how politics through story lines symbols harmonies and musical motifs has played an operatic role both robust and sotto voce Cohen begins with opera s emergence under Medici absolutism in Florence during the late Renaissance where debates by humanists including Galileo s father led to the first operas in the late sixteenth century Taking

readers to Mantua and Venice where composer Claudio Monteverdi flourished Cohen examines how early operatic works like Orfeo used mythology to reflect on governance and policy issues of the day such as state jurisdictions and immigration Cohen explores France in the ages of Louis XIV and the Enlightenment and Vienna before and during the French Revolution where the deceptive lightness of Mozart's masterpieces touched on the havoc of misrule and hidden abuses of power Cohen also looks at smaller works including a one act opera written and composed by philosopher Jean Jacques Rousseau Essential characters ancient and modern make appearances throughout Nero Seneca Machiavelli Mazarin Fenelon Metastasio Beaumarchais Da Ponte and many more An engrossing book that will interest all who love opera and are intrigued by politics The Politics of Opera offers a compelling investigation into the intersections of music and the state Politics at the **Opera** Cohen, 2005-09-01 The Nation's Image Jane Fulcher, 2002-08-08 Professor Fulcher argues that French grand opera was a subtly used tool of the state Losing the Plot in Opera Brian Castles-Onion, 2009 Opera: passion, power and politics Kate Bailey, 2017 Opera is traditionally regarded as an elitist art form far removed from reality by its fantastical pots and melodramatic divas This book shows that beneath the opulent sets and sumptuous costumes opera is very much a product of its time Like all the great narrative arts it draws on essential human experiences to create a form that can be endlessly reinvented to reflect a changing society Focusing on seven opera premieres in seven distinct cultural landscapes with additional essays by contemporary practitioners including Placido Domingo Antonio Pappano and Simone Young the book culminates in the international explosion of opera in the twentieth and twenty first centuries. The seven operas and premieres are Venice Monteverdi s L Incoranazione di Poppea 1642 London Handel s Rinaldo 1711 Vienna Mozart s Le Nozze di Figaro 1786 Milan Verdi s Nabucco 1842 Paris Wagner s Tannhauser 1861 Dresden Strauss Salome 1905 and St Petersburg 0 Shostakovich s Lady Macbeth of the Mtsensk District 1934 publisher s description Così? Charles C. Ford, 1991 *Opera* Kate Bailey, 2017-10-24 No Marketing Blurb Opera and the Political Imaginary in Old Regime *France* Olivia Bloechl, 2018-03-01 From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the trag die en musique In Opera and the Political Imaginary in Old Regime France however Olivia Bloechl reveals another layer of French opera's political theater The make believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaus hailing glorious majesty What s more opera s creators dispersed sovereign like dignity and powers well beyond the genre's larger than life rulers and gods to its lovers magicians and artists This speaks to the genre's distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience

underlying and sometimes working against ancienr gime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought **Opera in the Jazz Age** Alexandra Wilson, 2018-12-04 Jazz the Charleston nightclubs cocktails cinema and musical theatre 1920s British nightlife was vibrant and exhilarating But where did opera fit into this fashionable new entertainment world Opera in the Jazz Age Cultural Politics in 1920s Britain explores the interaction between opera and popular culture at a key historical moment when there was a growing imperative to categorize art forms as highbrow middlebrow or lowbrow Literary studies of the so called battle of the brows have been numerous but this is the first book to consider the place of opera in interwar debates about high and low culture This study by Alexandra Wilson argues that opera was extremely difficult to pigeonhole although some contemporary commentators believed it to be too highbrow others thought it not highbrow enough Opera in the Jazz Age paints a lively and engaging picture of 1920s operatic culture and introduces a charismatic cast of early twentieth century critics conductors and celebrity singers Opera was performed during this period to socially mixed audiences in a variety of spaces beyond the conventional opera house music halls cinemas caf s and schools Performance and production standards were not always high often guite the reverse but opera going was evidently great fun Office boys whistled operatic tunes they had heard on the gramophone and there was a genuine sense that opera was for everyone In this provocative and timely study Wilson considers how the opera debate of the 1920s continues to shape the ways in which we discuss the art form and draws connections between the battle of the brows and present day discussions about elitism The book makes a major contribution to our understanding of the cultural politics of twentieth century Britain and is essential reading for anybody interested in the history of opera the battle of the brows or simply the perennially fascinating decade that was the 1920s **Verdi** Mary Ann Smart, 2018-06-22 The name Giuseppe Verdi conjures images of Italians singing opera in the streets and bursting into song at political protests or when facing the firing squad While many of the accompanying stories were exaggerated or even invented by later generations Verdi s operas along with those by Rossini Donizetti and Mercadante did inspire Italians to imagine Italy as an independent and unified nation Capturing what it was like to attend the opera or to join in the music at an aristocratic salon Waiting for Verdi shows that the moral dilemmas emotional reactions and journalistic polemics sparked by these performances set new horizons for what Italians could think feel say and write Among the lessons taught by this music were that rules enforced by artistic tradition could be broken that opera could jolt spectators into intense feeling even as it educated them and that Italy could be in the vanguard of stylistic and technical innovation rather than clinging to the glories of centuries past More practically theatrical performances showed audiences that political change really was possible making the newly engaged spectator in the opera house into an actor on the political stage 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 De

constructing Dichotomies Synaesthesia or Anaesthesia Towards a Politics of Hypermedial Opera — The Politics of Opera in Turn-of-the-century Italy Alfredo Catalani,1992 Alfredo Catalani s letters contain an eyewitness account of the process of creating opera in turn of the century Italy They show what he and his contemporaries among them Puccini Mascagni Leoncavallo and Giordano went through to obtain a libretto arrange a premiere and encourage subsequent productions of a new score This volume provides readers not versed in Italian an opportunity to learn about the composer of La Wally and Loreley — Johann Strauss and Vienna Camille Crittenden,2000

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