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Opera On Film

Stanley Cavell



Opera On Film:

Opera on Screen Ken Wlaschin, 1997 This is a guide in book form and on CD ROM to the thousands of films and videos featuring operas and opera singers in the last one hundred years The guide has been organized alphabetically as an encyclopedia with entries on operas operettas zarzuelas singers composers writers conductors and subjects of interest Special subject entries include animated opera best opera on film best operetta on film castratos divas directors of opera on film directors of opera on TV filmmakers on stage first operas on film first operas on TV imaginary operas in films operas and operettas about the movies operas as movies operas based on movies operetta puppet opera silent films about opera silent films of operas television operas vitaphone opera films voice of firestone worst opera on film worst operetta on film zarzuelas from Introduction

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 on Film Richard Fawkes, 2000 This fascinating study of opera within the history of cinema charts the great film makers s obsession with this most glamorous medium and its stars

Between Opera and Cinema Jeongwon Joe, Rose Theresa, 2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

When Opera 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

When Opera Meets Film Marcia J. Citron, 2010 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 Ceremonie, Schlesinger's Sunday Bloody Sunday, Boyd's Aria, and Ponnelle's opera films. **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 on Screen* Marcia J. Citron, Professor Marcia J. Citron, 2000-01-01. The author draws on ideas from diverse fields including media studies and gender studies to examine issues ranging from the relationship between sound and image to the place of the viewer in relation to the spectacle. As she raises questions about divisions between high art and popular art and about the tensions between live and reproduced art forms, Citron reveals how screen treatments reinforce opera's vitality in a media-intensive age. **BOOK JACKET** Opera, Ideology and Film Jeremy Tambling, 1987. **Between Opera and Cinema** Jeongwon Joe, Rose Theresa, 2012-12-06. Leading scholars of opera and film explore the many ways these two seemingly unrelated genres have come together from the silent film era to today. The Bloomsbury Handbook of North Korean Cinema Travis Workman, Dong Hoon Kim, Immanuel Kim, 2025-01-23. This first handbook on North Korean cinema contests the assumption that North Korean film is unwatchable in terms of both quality and accessibility, refusing to reduce North Korean cinema to political propaganda and focusing on its aesthetic forms and cultural meanings. Since its founding in 1948, the Democratic People's Republic of Korea (North Korea) has played diverse roles: a Cold War communist threat to the US, the other half of a divided nation to South Korea, an ally to the Soviet Union and China, one model for anti-colonialism to national liberation.

movements an exotic political and cultural anomaly in the era of globalization This handbook provides a solid and diverse foundation for the expanding scholarship on North Korean cinema It is also a road map for connecting this field to broader issues in film and media studies film history affect and ideology genre and transnational cinema cultures By connecting the worlds of North Korean cinema to broader questions in global cinema studies this book explores the complexity of a national cinema too often reduced to a single image

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 *Diegetic Music in Opera and Film* Robbert van der Lek, 2023-12-11 Television Opera Jennifer Barnes, 2003 This book contrasts the buoyant initial intentions of television's policy makers and creative advisers with the subsequent inability for various reasons to deliver as intended The decline in the relationship between television and its commissioned operas is charted through three case studies Menotti's *Amahl and the Night Visitors* NBC Britten's *Owen Wingrave* BBC and Gerald Barry's *The Triumph of Beauty and Deceit* Channel 4 the first a live broadcast the second a video recording and the third a filmed opera made for television Jacket

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-03-10 *Film Music in the Sound Era A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film 1927-2017 Thematically organized sections cover historical studies studies of musicians and filmmakers genre studies theory and aesthetics and other key aspects of film music studies Broad coverage of works from around the globe paired with robust indexes and thorough cross referencing make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film This guide is published in two volumes Volume 1 *Histories Theories and Genres* covers overviews historical surveys theory and criticism studies of film genres and case studies of individual films Volume 2 *People Cultures and Contexts* covers individual people social and cultural studies studies of musical genre pedagogy and the industry A complete index is included in each volume

Encyclopedia of Opera on Screen Ken Wlaschin, 2004 This wondrous encyclopedia is an invaluable boon to all movie and opera buffs I shall be referring to it frequently to slake my curiosity and to settle bets Tom Lehrer This bountiful book is a comprehensive guide to the thousands of films DVDs and videocassettes featuring operas and opera singers from 1896 to the present From ABC Television to Franco Zeffirelli the encyclopedia is a storehouse of fascinating information for film and opera aficionados and casual browsers alike Find answers to such questions as What were the first operas filmed Why did they make silent films of operas Why was a pseudo opera written for *Citizen Kane* What was the title of Maria Callas's only film Organized alphabetically with more than 1 900 fully cross referenced entries the book casts a wide net that covers not only expected topics operas operettas zarzuelas composers singers conductors writers and film directors but also the unexpected and offbeat animated opera first operas on film puppet opera films silent films about opera and many other lesser known topics

Encyclopedia of Opera on Screen illuminates the many intersections between opera and film as never before *Cavell on Film* Stanley Cavell, 2005-04-21 Stanley Cavell's most important writings on cinema collected together for the first time in one volume *China on Screen* Chris Berry, Mary Ann Farquhar, 2006 In *China on Screen* Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar analyze the films of a variety of directors and actors including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar-wai, and Ang Lee. They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation as empire, republic, or ethnicity, and are complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner, all related to different ways of imagining nation. Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

General History of Chinese Film II Ding Yaping, 2021-10-26 Since 1949, Chinese film has been greatly influenced by a variety of historical, cultural, and political events in the history of the People's Republic of China. This volume explores the development of Chinese film from 1949 to 1976. This volume restores Chinese film to its original historical form and assesses its complex relationship with society, politics, culture, and art in the Maoist period. The 17-year films of the Cultural Revolution era, the influence of model operas, and the documentary newsreels of *Xinwen Jianbao* are discussed. Combining a macro perspective with a micro perspective, the author analyzes the special characteristics of Chinese film in this period and showcases the inheritance and differences between earlier Chinese film and Chinese film in the newly founded People's Republic of China. The book will be essential reading for scholars and students in film studies, Chinese studies, cultural studies, and media studies, helping readers develop a comprehensive understanding of Chinese film.

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What is opera? Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents. Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons, audience, and creators. The synergy of power, performance, and identity recurs thematically throughout the volume's major topics: Words, Music, and Meaning; Performance and Production; Opera and Society; and Transmission and Reception. Individual essays engage with repertoire from Monteverdi, Mozart, and Meyerbeer to Strauss, Henze, and Adams, in studies of composition, national identity, transmission, reception, sources, media, iconography, humanism, the art of collecting, theory, analysis, commerce, singers, directors, criticism, editions, politics, staging, race, and gender. The title of the penultimate section, *Opera on the Edge*, suggests the uncertainty of opera's future: is opera headed toward catastrophe?

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In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford
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listeners those who simply love opera

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