



Opera Through Other Eyes

Edited by David J. Levin

Opera Through Other Eyes

J. P. E. Harper-Scott, Jim Samson



Opera Through Other Eyes:

Opera Through Other Eyes David J. Levin, 1993 This collection of 8 essays introduces literary and cultural theorists into the domain of operatic textual analysis long the exclusive preserve of musicologists The contributors include some of the most distinguished critics of the past 30 years most of them writing about opera for the first time **Tchaikovsky Through Others' Eyes** Alexander Poznansky, 1999-04-22 The result is a dynamic portrayal of the composer with all the complexities and paradoxes of a real life **The Politics of Opera** Mitchell Cohen, 2020-12-08 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 music by such greats as Monteverdi 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 This is an engrossing book that will interest all who love opera and are intrigued by politics Latin America and the Transports of Opera Roberto Ignacio Díaz, 2024-01-15 Latin America and the Transports of Opera studies a series of episodes in the historical and textual convergence of a hallowed art form and a part of the world often regarded as peripheral Perhaps unexpectedly the archives of opera generate new arguments about several issues at the heart of the established discussion about Latin America the allure of European cultural models the ambivalence of exoticism the claims of nationalism and cosmopolitanism and ultimately the place of the region in the global circulation of the arts Opera's transports concern literal and imagined journeys as well as the emotions that its stories and sounds trigger as they travel back and forth between Europe the United States too and Latin America Focusing mostly on librettos and other literary forms this book analyzes Calderón de la Barca's baroque play on the myth of Venus and Adonis set to music by a Spanish composer at Lima's viceregal court Alejo Carpentier's neobaroque novella on Vivaldi's opera about Moctezuma the entanglements of opera with class gender and ethnicity throughout Cuban history music dramas about enslaved persons by Carlos Gomes and Hans Werner Henze staged in Rio de Janeiro and Copenhagen the uses of Latin American poetry and magical realism in works by John Adams and Daniel Catán and a novel by Manuel Mujica Lainez set in Buenos Aires's Teatro Colón plus a chamber opera about Victoria Ocampo with a libretto by Beatriz Sarlo Close readings of these texts underscore the import and meanings of opera in Latin American cultural history Opera in the Novel from Balzac to Proust Cormac Newark, 2011-03-31 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac's *La Comédie humaine* to Proust's *la recherche du temps perdu* by way of among others Dumas père's *Le Comte de Monte Cristo* and Leroux's *Le Fantôme de l'Opéra*

ra Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience **Said on Opera** Edward W.

Said,2024-02-13 One of the late twentieth century's most celebrated and influential public intellectuals Edward W Said was also a critic of astonishing range This book presents his insightful and elegant analyses of four major operas originally delivered as the Empson Lectures at Cambridge University in 1997 showcasing the power of Said's critical acumen to unsettle canonical interpretations In close readings of Mozart's *Cos fan tutte* Beethoven's *Fidelio* Berlioz's *Les Troyens* and Wagner's *Die Meistersinger von Nürnberg* Said explores how each opera engages with the social and political questions of their own eras and how they might speak to the present He pays careful attention to the works' historical context as well as the possibilities they open for contemporary reinterpretations examining the tension between opera's cultural prestige and its potential for subversion Said considers the representation of national identity class and exoticism and he shows how cultural and literary studies can enrich understandings of operatic texts and performance Lucid and gracefully written *Said on Opera* enlivens well known works with fresh insights and demonstrates the breadth of Said's contributions to cultural criticism This book features an introduction by the editor Wouter Capitain who situates these essays in the context of Said's career and a foreword by the acclaimed opera director Peter Sellars who offers a masterful appreciation of Said's achievements ***Sublime Surrender*** Suzanne Stewart-Steinberg,2018-05-31

When Heinrich Heine left his sick bed in 1848 and stumbled to the Louvre to fall before a statue of the goddess of beauty and lie in the pitying cold glance she seemed to cast on his prostrate body he defined a recurring motif of the second half of the nineteenth century according to Suzanne R Stewart Directing her attention to the voice of the shriveled male body at beauty's feet she investigates the discourse by and about men that took hold in the German speaking world between 1870 and 1940 and that articulated masculinity as and through its own marginalization Male masochism she suggests was a rhetorical strategy through which men asserted their cultural and political authority paradoxically by embracing the notion that they were and always had been wounded and suffering Stewart demonstrates and develops her contentions through close readings of the work of Leopold von Sacher-Masoch Richard Wagner and Sigmund Freud in each case showing that the very act through which men sacrificed themselves to women comprised the essence of the new male subject deeply penetrated by relations of political and sexual power Masochistic scenarios whether in literature music the visual arts or medicalized diagnoses of the fin de siècle malaise stage the male as one who submits as Stewart explains to an aestheticized and eroticized gaze and voice ***National***

Traditions in Nineteenth-Century Opera, Volume I Steven Huebner,2017-03-02 This volume covers opera in Italy France England and the Americas during the long nineteenth century 1789-1914 The book is divided into four sections that are thematically rather than geographically conceived Places essays centering on contexts for operatic culture Genres and Styles

studies dealing with the question of how operas in this period were put together Critical Studies of individual works exemplifying particular critical trends and Performance *Aesthetics of Opera in the Ancien Régime, 1647-1785* Downing A. Thomas, 2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A. Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth **An Introduction to Music Studies** J. P. E.

Harper-Scott, Jim Samson, 2009-01-12 Why study music How much practical use is it in the modern world This introduction proves how studying music is of great value both in its own terms and also in the post university careers marketplace The book explains the basic concepts and issues involved in the academic study of music draws attention to vital connections across the field and encourages critical thinking over a broad range of music related issues Covers all main aspects of music studies including topics such as composition opera popular music and music theory Provides a thorough overview of a hugely diverse subject from the history of early music to careers in music technology giving a head start on the areas to be covered on a music degree New to neume Need a reminder about ripping glossaries give clear definitions of key musical terms Chapters are carefully structured and organized enabling easy and quick location of the information needed *Women Musicians in Victorian Fiction, 1860-1900* Phyllis Weliver, 2018-02-06 This title was first published in 2000 Phyllis Weliver investigates representations of female musicians in British novels from 1860 to 1900 with regard to changing gender roles musical practices and scientific discourses During this time women were portrayed in complex and nuanced ways as they played and sang in family drawing rooms Women in the 19th century were judged on their manners appearance language and other accomplishments such as sewing or painting but music stood out as an area where women were encouraged to take centre stage and demonstrate their genteel education graceful movements and self expression However within the novels of the Victorian were beginning to move away from portraying the musical accomplishments of middle and upper class women as feminine and worthwhile towards depicting musical women as truly dangerous This book explores the reasons for this reaction and the way labels and images were constructed to show extremes of behaviour and it looks at whether the fiction was depicting the real trends in music at the time **Re-Imagining DEFA** Séan Allan, Sebastian

Heiduschke, 2016-09-01 By the time the Berlin Wall collapsed the cinema of the German Democratic Republic to the extent it was considered at all was widely regarded as a footnote to European film history with little of enduring value Since then

interest in East German cinema has exploded inspiring innumerable festivals books and exhibits on the GDR's rich and varied filmic output In *Re Imagining DEFA* leading international experts take stock of this vibrant landscape and plot an ambitious course for future research one that considers other cinematic traditions brings genre and popular works into the fold and encompasses DEFA's complex post unification afterlife

Music and History Stanley C. Pelkey, 2005 This book begins with a simple question Why haven't historians and musicologists been talking to one another Historians frequently look to all aspects of human activity including music in order to better understand the past Musicologists inquire into the social cultural and historical contexts of musical works and musical practices to develop theories about the meanings of compositions and the significance of musical creation Both disciplines examine how people represent their experiences This collection of original essays the first of its kind argues that the conversation between scholars in the two fields can become richer and more mutually informing The volume features an eloquent personal essay by historian Lawrence W Levine whose work has inspired a whole generation of scholars working on African American music in American history The first six essays address widely different aspects of musical culture and history ranging from women and popular song during the French Revolution to nineteenth century music publishing in Philadelphia Pennsylvania Two additional essays by scholars outside of musicology and history represent a new kind of disciplinary bridging by using the methods of cultural studies to look at cross dressing in nineteenth and early twentieth century opera and blues responses to lynching in the New South The last four essays offer models for collaborative multidisciplinary research with a special emphasis on popular music Jeffrey H Jackson Memphis Tennessee is assistant professor of history at Rhodes College He is the author of *Making Jazz French Music and Modern Life in Interwar Paris* Stanley C Pelkey Portage Michigan is assistant professor of music at Western Michigan University He is a member of the College Music Society and his work has appeared in music related periodicals

Essays on Music and the Spoken Word and on Surveying the Field Suzanne M. Lodato, David Francis Urrows, 2005 The nine interdisciplinary essays in this volume were presented in 2003 in Berlin at the Fourth International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The nine articles in this volume cover two areas Surveying the Field and Music and the Spoken Word Topics include postmodernism philosophy German literary modernism opera film the Lied radio plays and verbal counterpoint They cover the works of such philosophers critics literary figures and composers as Argento Beckett Deleuze Guattari Feldman Glenn Gould Nietzsche Schubert Strauss Wagner and Wolfram Three films are discussed *Casablanca* *The Fisher King* and *Thirty Two Short Films About Glenn Gould*

Word and Music Studies, 2005-01-01 The nine interdisciplinary essays in this volume were presented in 2003 in Berlin at the Fourth International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The nine articles in this volume cover two areas Surveying the Field and Music and the Spoken Word Topics include postmodernism philosophy German literary modernism opera film the Lied radio plays and

verbal counterpoint They cover the works of such philosophers critics literary figures and composers as Argento Beckett Deleuze Guattari Feldman Glenn Gould Nietzsche Schubert Strauss Wagner and Wolfram Three films are discussed Casablanca The Fisher King and Thirty Two Short Films About Glenn Gould *Postopera: Reinventing the Voice-Body* Jelena Novak, 2016-03-09 Both in opera studies and in most operatic works the singing body is often taken for granted In *Postopera Reinventing the Voice Body* Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies Arguing that the voice body relationship itself is a producer of meaning she furthermore posits this relationship as one of the major driving forces in recent opera She takes as her focus six contemporary operas *La Belle et la Bête* Philip Glass *Writing to Vermeer* Louis Andriessen *Peter Greenaway Three Tales* Steve Reich *Beryl Korot One Michel van der Aa Homeland* Laurie Anderson and *La Commedia* Louis Andriessen Hal Hartley which she terms postoperas These pieces are sites for creative exploration where the boundaries of the opera world are stretched Central to this is the impact of new media a desynchronization between image and sound or a redefinition of body voice gender relationships Novak dissects the singing body as a set of rules protocols effects and strategies That dissection shows how the singing body acts within the world of opera what interventions it makes and how it constitutes opera's meanings *Grand Illusion* Gabriela Cruz, 2020 A new and groundbreaking historical narrative *Grand Illusion Phantasmagoria in Nineteenth Century Opera* explores how technical innovations in Paris transformed the grand opera into a transcendent dream like audio visual spectacle *Essays in Honor of Steven Paul Scher and on Cultural Identity and the Musical Stage* Suzanne M. Lodato, Suzanne Aspden, Walter Bernhart, 2002 The eighteen interdisciplinary essays in this volume were presented in 2001 in Sydney Australia at the Third International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The conference celebrated the sixty fifth birthday of Steven Paul Scher arguably the central figure in word and music studies during the last thirty five years The first section of this volume comprises ten articles that discuss or are methodologically based upon Scher's many analyses of and critical commentaries on the field particularly on interrelationships between words and music The authors cover such topics as semiotics intermediality hermeneutics the deessentialization of the arts and the works of a wide range of literary figures and composers that include Baudelaire Mallarmé Proust T S Eliot Goethe Hölderlin Mann Britten Schubert Schumann and Wagner The second section consists of a second set of papers presented at the conference that are devoted to a different area of word and music studies cultural identity and the musical stage Eight scholars investigate and often problematize widespread assumptions regarding national and cultural music language plots and production values in musical stage works Topics include the National Socialists construction of German national identity reception based examinations of cultural identity and various national opera styles and the means by which composers librettists and lyricists have attempted to establish national or cultural identity through their stage works *The Oxford Handbook of Adaptation Studies* Thomas Leitch, 2017-03-17 This collection of forty new essays written

by the leading scholars in adaptation studies and distinguished contributors from outside the field is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields and general readers, it harkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years and looks forward to the future. It considers the very different problems in adapting the classics from the Bible to *Frankenstein* to Philip Roth and the commons from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world from Latin American telenovelas to Czech cinema from Hong Kong comics to Classics Illustrated from Bollywood to zombies and explores the ways media as different as radio, opera, popular song and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars and occasionally each other. The *Oxford Handbook of Adaptation Studies* offers specific suggestions for how to read, teach, create and write about adaptations in order to prepare for a world in which adaptation already ubiquitous is likely to become ever more important.

Music on Stage Volume 2 Luis Campos, Fiona Jane Schopf, 2020-11-11. Performance by its very nature embraces many constituents, the theories of which have developed into discreet disciplines as on-going research deepens our understanding and knowledge of each one of them. Concomitantly, there continues to grow a greater interlinking fusion and blurring of discreet boundaries between traditional genres, features highlighted in the seventeen papers presented here. Topics explored in this volume include the intermedial performance of the Irrepressibles and electronically controlled sounds on the concert platform, the ways in which the physical body dictates movement and character and how the embodiment of the voice goes beyond character stereotypes, how Romeo Castellucci legitimized the audience's gaze whilst staging brain-damaged patients, interculturalism in a new operatic work focusing on the current Israeli-Palestinian crisis, interrogating transgenerational depictions of Otherness in the *Rocky Horror Show*, musical speech in Iannis Xenakis' reworking of ancient Greek in his *Oresteia*, genre conflation in terms of unaccompanied monodrama, trans-genre adaptation in Strauss's *Der Rosenkavalier* and Philip Glass's *Cocteau* trilogy and textual and musical comedy in Ligeti's *Le Grand Macabre* among others.

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Table of Contents Opera Through Other Eyes

1. Understanding the eBook Opera Through Other Eyes
 - The Rise of Digital Reading Opera Through Other Eyes
 - Advantages of eBooks Over Traditional Books
2. Identifying Opera Through Other Eyes
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Opera Through Other Eyes
 - User-Friendly Interface
4. Exploring eBook Recommendations from Opera Through Other Eyes
 - Personalized Recommendations
 - Opera Through Other Eyes User Reviews and Ratings
 - Opera Through Other Eyes and Bestseller Lists
5. Accessing Opera Through Other Eyes Free and Paid eBooks
 - Opera Through Other Eyes Public Domain eBooks
 - Opera Through Other Eyes eBook Subscription Services
 - Opera Through Other Eyes Budget-Friendly Options

6. Navigating Opera Through Other Eyes eBook Formats
 - ePub, PDF, MOBI, and More
 - Opera Through Other Eyes Compatibility with Devices
 - Opera Through Other Eyes Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Opera Through Other Eyes
 - Highlighting and Note-Taking Opera Through Other Eyes
 - Interactive Elements Opera Through Other Eyes
8. Staying Engaged with Opera Through Other Eyes
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Opera Through Other Eyes
9. Balancing eBooks and Physical Books Opera Through Other Eyes
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Opera Through Other Eyes
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Opera Through Other Eyes
 - Setting Reading Goals Opera Through Other Eyes
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Opera Through Other Eyes
 - Fact-Checking eBook Content of Opera Through Other Eyes
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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