

OPERA

OPERA,
IDEOLOGY
and
FILM
Jeremy Tambling

ROBINSON

Opera Ideology And Film

Jeongwon Joe



Opera Ideology And Film:

Opera, Ideology and Film Jeremy Tambling, 1987 **Vocal Apparitions** Michal Grover-Friedlander, 2014-12-25 Cinema and opera have become intertwined in a variety of powerful and unusual ways Vocal Apparitions tells the story of this fascinating intersection interprets how it occurred and explores what happens when opera is projected onto the medium of film Michal Grover Friedlander finds striking affinities between film and opera from Lon Chaney's classic silent film The Phantom of the Opera to the Marx Brothers A Night at the Opera to Fellini's E la nave va One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other For example Grover Friedlander's comparison of an opera by Poulenc and a Rossellini film both based on Cocteau's play The Human Voice shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium Her analysis of the Marx Brothers A Night at the Opera demonstrates how as a response to opera's infatuation with death cinema comically acts out a correction of opera's fate Grover Friedlander argues that filmed operas such as Zeffirelli's Otello and Friedrich's Falstaff show the impossibility of a direct transformation of the operatic into the cinematic Paradoxically cinema at times can be more operatic than opera itself thus capturing something essential that escapes opera's self understanding A remarkable look at how cinema has been haunted and transformed by opera Vocal Apparitions reveals something original and important about each medium **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 *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 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

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

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

[A History of Film Music](#) Mervyn Cooke, 2008-09-25 This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK France India Italy Japan and the early Soviet Union The book balances wide ranging overviews of film genres modes of production and critical reception with detailed non technical descriptions of the interaction between image track and soundtrack in representative individual films In addition to the central focus on narrative cinema separate sections are also devoted to music in documentary and animated films film musicals and the uses of popular and classical music in the cinema The author analyses the varying technological and aesthetic issues that have shaped the history of film music and concludes with an account of the modern film composer's working practices

[The Encyclopedia of Musicians and Bands on Film](#) Melissa Ursula Dawn Goldsmith, Paige A. Willson, Anthony J. Fonseca, 2016-10-07 Musicians both fictional and real have long been subjects of cinema From biopics of composers Beethoven and Mozart to the rise and often fall of imaginary bands in The Commitments and Almost Famous music of all types has inspired hundreds of films The Encyclopedia of Musicians and Bands on Film features the most significant productions from around the world including straightforward biographies rockumentaries and even the occasional mockumentary The wide ranging scope of this volume allows for the inclusion of films about fictional singers and bands with emphasis on a variety of themes songwriter band relationships the rise and fall of a career music

saving the day the promoter's point of view band competitions the traveling band and rock based absurdity Among the films discussed in this book are Amadeus The Blues Brothers The Buddy Holly Story The Commitments Dreamgirls The Glenn Miller Story A Hard Day's Night I'm Not There Jailhouse Rock A Mighty Wind Ray Round Midnight The Runaways School of Rock That Thing You Do and Walk the Line With entries that span the decades and highlight a variety of music genres The Encyclopedia of Musicians and Bands on Film is a valuable resource for moviegoers and music lovers alike as well as scholars of both film and music

Feminist Subjects, Multi-media Penny Florence, Dee Reynolds, 1995 Examines a range of media from paintings and family photography through to opera film and TV to novels and poetry and challenges the traditional boundaries between the creative and the critical

Music, Sensation, and Sensuality Linda Phyllis Austern, 2013-10-11 Divided into three sections Linda Phyllis Austern collects eighteen cross disciplinary essays written by some of the most important names in the field to look at this stimulating topic The first section focuses on the cultural and scientific ways in which music and the sense of hearing work directly on the mind and body Part Two investigates how music works on the socially constructed representational or sexualized body as a means of healing beautifying and maintaining a balance between the mental and physical Finally the book explores the action of music as it is heard and sensed by wider social units such as the body politic mass communication from print to sound recording and broadcast technologies

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 The perfect accompaniment to courses on eighteenth century opera for both students and teachers this Companion is a definitive reference resource

Ernst Krenek and the Politics of Musical Style Peter Tregear, 2013-07-05 Ernst Krenek has been described as 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

Film Remakes as Ritual and Disguise Anat Zanger, 2006 The first full length history of the remake in cinema Film Remakes as Ritual and Disguise is also the first book to explore how and why these stories are told Anat Zanger focuses on contemporary retellings of three

particular tales Joan of Arc Carmen and Psycho to reveal what she calls the remake's rituals of disguise Joan of Arc Zanger demonstrates later appears as the tough androgynous Ripley in the blockbuster Alien series and the God-ridden Bess in Lars Von Trier's *Breaking the Waves* Ultimately these remake chains offer evidence of the archetypes of our own age cultural fingerprints that are reflective of society's own preferences and politics Underneath the redundancy of the remake Zanger shows lies our collective social memory Indeed at its core the lowly remake represents a primal attempt to gain immortality to triumph over death playing at movie theaters seven days a week 365 days a year Addressing the wider theoretical implications of her argument with sections on contemporary film issues such as trauma jouissance and censorship *Film Remakes as Ritual and Disguise* is an insightful addition to current debates in film theory and cinema history

Operatic Migrations Downing A. 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

Cinema's Illusions, Opera's Allure David Schroeder, 2016-10-06 The invention of cinema was ingenious so much so that virtually no one quite 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

Gender Hierarchy of Masculinity and Femininity during the Chinese Cultural Revolution Zhuying Li, 2020-11-25 Focusing on the influence of Maoist ideology and masculinist power on the representations of women in revolutionary opera films made during the Cultural Revolution this book considers the gendered hierarchy between masculinity and femininity in relation to the historic and cultural context in which they were made Using feminist methodology and epistemology to locate women's social identity this book explores the sociological connections between the masculinisation of women and masculinist domination in the context of the Cultural Revolution Through film analysis the author examines whether women rather than liberated were in fact re gendered and oppressed by masculinist power By critically evaluating gender hierarchy during the Chinese Cultural Revolution the book provides hitherto neglected insights into gender within its social and cultural context This an interdisciplinary book which should appeal to students and scholars across a range of disciplines including gender studies Asian studies China studies cultural studies and film studies

Opera in the Media Age Paul Fryer, 2014-05-14 This collection of essays explores the relationship between opera and the development of media technology from the late 19th to the early 21st century Taking an international perspective the contributing authors each with extensive experience as scholars or practitioners of the art cover a variety of topics including audio video and film recording contemporary critical responses popular and high brow culture live and recorded performance lighting and performance technology media marketing and advertising

Illuminating the Dark Side: Evil, Women and the Feminine , 2020-09-25 Evil Women The Feminine The relationships that bring together these three ideas form the basis for the papers gathered together in this volume By asking how why when and to what purpose these three terms are often linked serves as the starting point of interrogation for each of the authors here considered

Carmen Susan McClary, 1992-07-09 Bizet's *Carmen* is probably the best known opera of the standard repertoire yet its very familiarity often prevents us from approaching it with the seriousness it deserves This handbook explores the opera in a number of contexts bringing to the surface the controversies over gender race class and musical propriety that greeted its premiere and that have been rekindled by the recent spate of film versions Beginning with a study of the M rim e story by Peter Robinson and an examination of the social tensions in nineteenth century France that inform both that story and the opera the book traces the latter through its genesis and reception The central core of the book presents a close reading of the opera that offers new interpretive possibilities The handbook concludes with discussions of four films based on the opera *Carmen* Jones and the versions of *Carmen* by Carlos Saura Peter Brook and Francesco Rosi The volume contains a bibliography music examples and a synopsis

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