

OPERA

The Extravagant Art



Herbert Lindenberger

Opera The Extravagant Art

Kristiaan Aercke



Opera The Extravagant Art:

Opera, the Extravagant Art Herbert Lindenberger, 1984 Discusses the formal relations between opera and drama aesthetic representation the portrayal of opera in novels and cultural attitudes toward opera *Recovering the Orient* Andrew Gerstle, Anthony Milner, 2024-11-01 Much recent writing about Asian societies and Asian Histories adopts a homogenising vision of humanity It views the definition of cultural difference as an Orientalist project serving colonial or neo colonial purposes This unusual collection of essays written by leading specialists in a range of disciplines re appraises and expands the Orientalism debate Several authors examine the ways in which the Asian other acts as a creative stimulus for the European artist composer and playwright The work of Monet Debussy and Brecht for instance is explored to suggest a subtle and complex circulation of idea between the Orient and the West Other essays investigate the scholar s own encounter with the exotic in particular they ask to what extent Western concepts and categories can be used in the analysis of Asian societies and cultures Among the concepts considered are space in Chinese art landscape high art low art and opera in Indonesia and tragedy the book concert music and subjectivity in Japan Furthermore the implications of orality and literacy are examined in the case of Malay society Like discredited orientalists the authors of this volume are in most cases based in the West in universities in Europe United States and Australia but their investigations are not grounded in confident assumptions about Western power and civilisation *Recovering the Orient* probes the Asian other at a time of conceptual uncertainty when foundational tenets of Western civilisation have come under question Opera, 1986 **The Cambridge Companion to Grand Opera** David Charlton, 2003-09-04 Table of contents The Reception of Byzantium in European Culture since 1500 Przemyslaw Marciniak, Dion C. Smythe, 2017-05-15 Studies on the reception of the classical tradition are an indispensable part of classical studies Understanding the importance of ancient civilization means also studying how it was used subsequently This kind of approach is still relatively rare in the field of Byzantine Studies This volume which is the result of the range of interests in mostly non English speaking research communities takes an important step to filling this gap by investigating the place and dimensions of Byzantium after Byzantium This collection of essays uses the idea of reception theory and expands it to show how European societies after Byzantium have responded to both the reality and the idea of Byzantine Civilisation The authors discuss various forms of Byzantine influence in the post Byzantine world from architecture to literature to music to the place of Byzantium in modern political debates e g in Russia The intentional focus of the present volume is on those aspects of Byzantine reception less well known to English reading audiences which accounts for the inclusion of Bulgarian Czech Polish and Russian perspectives As a result this book shows that although so called Byzantinism is a pan European phenomenon it is made manifest in local national versions The volume brings together specialists from various countries mainly Byzantinists whose works focus not only on Byzantine Studies that is history literature and culture of the Byzantine Empire but also on the influence of Byzantine culture on the world after the Fall of

Constantinople **Law and Opera** Filippo Annunziata, Giorgio Fabio Colombo, 2018-01-30 This book explores the various connections between Law and Opera providing a comprehensive multinational and multidisciplinary with approaches from jurists philosophers musicologist historians resource on the subject Further it makes a valuable contribution to studies on law and the humanities While for example the relationship between law and literature has been extensively researched the relationship between Law and Opera remains largely overlooked The book approaches the topic from three perspectives in three main sections Law in Opera Law on Opera and Law around Opera Getting Opera Matt Dobkin, 2000 A guide to the often misunderstood musical form offers readers an irreverant tour of the opera world and the music it supports **Opera** Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published *The Oxford Illustrated History of Opera* Roger Parker, 2001 A historical survey of opera from its beginnings in Florence 400 years ago up to opera in the 1990s

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 **French Opera 1730-1830: Meaning and Media** David Charlton, 2024-10-28 The majority of these collected essays date from 1992 onwards three of them having been specially expanded for this volume Drawing on recent archival research and new musicological theory they investigate

distinctive qualities in French opera from early op ra comique to early grand opera Media is interpreted in terms of both narrative systems and practical theatre resources One group of essays identifies narrative systems in minuet scenes in the diegetic romance and in special uses of musical motives Another group concerns the theory and sthetics of opera in which uses of metaphor help us interpret audience reception A third group focuses on orchestral and staging practices brought together in a new theory of the melodrama model linking various genres from the 1780s with the world of the 1820s French opera s relation with literature and politics is a continuing theme explored in writings on prison scenes Ossian and public private dramaturgy in grand opera David Charlton has written widely on French music and opera topics for over 25 years The selection of his articles presented here focuses on the period 1730 1830 when Paris was a hotbed of influential ideas in music and music theatre with many of these ideas taken up by foreign composers This volume assesses the French contribution to the development of Classical and Romantic styles and genres which has hitherto not received the attention it deserves

The Cambridge Companion to Opera Studies Nicholas Till,2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

Popular Opera in Eighteenth-Century France David Charlton,2021-12-16 A major re orientation in understanding opera exploring musical comedies with spoken dialogue previously excluded from historical accounts

Gods of Play Kristiaan Aercke,1994-08-04 This book studies the close connections between politics culture art and philosophy in seventeenth century Europe As an emblem of this interrelationship the author has chosen the phenomenon of the splendid festive performance of spectacular plays and operas given at absolutist courts in Rome Madrid Paris Versailles and Vienna between 1631 and 1668 Gods of Play fills voids in the scholarly literature on the seventeenth century on absolutism on courtly theatricality and on the philosophy of play Aercke demonstrates that such splendid performances were not just frivolous entertainment for the courtly class but were serious activities with far ranging political consequences

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

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

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

Opera In The Flesh Sam Abel, 2019-06-26 Verdi Wagner polymorphous perversion Puccini Brunnhilde Pinkerton and Parsifal all rub shoulders in this delightful poetic insightful sexual book sprung by one man's physical response to the power and exaggeration we call opera Sam Abel applies a light touch as he considers the topic of opera and the eroticized body Why do audiences respond to opera in a visceral way How does opera like no other art form physically move watchers How and why does opera arouse feelings akin to sexual desire Abel seeks the answers to these questions by examining homoerotic desire the phenomenon of the castrati operatic cross dressing and opera as presented through the media In this deeply personal book Abel writes These pages map my current struggles to pin down my passion for opera my intense admiration for its aesthetic forms and beauties but much more they express my astonishment at how opera makes me lose myself how it consumes me In so doing Abel uncovers what until now through dry musicology and gossip history has been left behind a wall of silence the physical and erotic nature of opera Although Abel can speak with certainty only about his own response to opera he provides readers with a language and a resonance with which to understand their own experiences Ultimately Opera in the Flesh celebrates the power of opera to move audiences as no other book has done It is indeed a treasure of scholarship passion and poetry for everyone with even a passing interest in this fascinating art form

Opera as Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one

another *The Undergrounds of the Phantom of the Opera* J. Hogle, 2016-04-30 This is the most comprehensive analytical study ever done of The Phantom of the Opera in its many different versions from the original Gaston Leroux novel to the present day It proposes answers to the question why do we keep needing this story told and retold in the Western world by revealing the history of deep cultural tensions that underlie the novel and each major adaptation Using extensive historical and textual evidence and drawing on perspectives from several theories of cultural study this book argues that we need this tale told and reconfigured because it provides us ways to both confront and disguise how we have fashioned our senses of identity in the Western middle class The Phantom of the Opera in varying ways over time turns out like the Gothic tradition it extends to be deeply connected to Western self fashioning in the face of conflicted attitudes about class gender race religious beliefs Freudian psychology economic and international tensions and especially the shifting and permeable boundaries between high and low culture This book should interest all students of the history of Western culture as well as those especially fascinated by Gothic fiction opera musical theatre and film

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