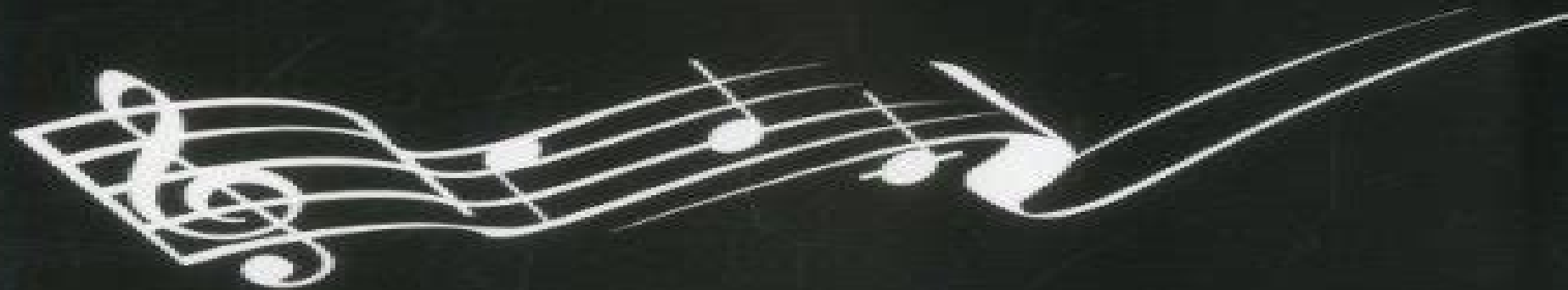


# *Operatic Subjects*

The Evolution of Self  
in Modern Opera



*Sandra Corse*

# Operatic Subjects The Evolution Of Self In Modern Opera

**L. Adam Meckler, Lucy Morrison**



## **Operatic Subjects The Evolution Of Self In Modern Opera:**

Operatic Subjects Sandra Corse, 2000 This work examines the development of representations of selfhood in opera in the modern period It shows how notions of subjectivity current in various theories of modernism apply to operas especially those which were directly or indirectly influenced by Wagner These analyses reveal that operas may employ notions of subjectivity in various ways as embedded in a religious context as social critique or as a critique of individualism The Operatic Archive Colleen Renihan, 2020-04-03 The Operatic Archive American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history Moving beyond traditional aesthetic conceptions of opera this book argues for opera's powerful potential for historical impact and engagement in late twentieth and twenty first century works by American composers Considering opera's ability to serve as a vehicle for memory historical experience affect presence and the historical sublime this volume demonstrates how opera's ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes specifically literary and dramatic representations Building on the work of performance scholars such as Joseph Roach Rebecca Schneider and Diana Taylor and in consultation with recent debates in the philosophy of history the book will be of interest to a wide range of scholars and researchers particularly those working in the areas of opera studies and performance studies *The Legacy of Opera*. Dominic Symonds, Pamela Karantonis, 2013 The Legacy of Opera Reading Music Theatre as Experience and Performance is the first volume in a series of books compiled by the Music Theatre Working Group of the International Federation for Theatre Research The series explores the widening of the meaning of the term music theatre to reflect new ways of thinking about this creative practice beyond the genres circumscribed by discourses of theatre studies and musicology Specifically it interrogates the experience of music theatre and its performance energies for contemporary audiences who engage with the emergence of new expressive idioms new performative paradigms new technologies and new ways of thinking The Legacy of Opera considers some of the ways in which opera's influence has informed our understanding of and approach to the musical stage from the multiple perspectives of the ideological historical corporeal and artistic With contributions from international scholars in music theatre its chapters explore both canonic and experimental examples of music theatre spanning a period from the seventeenth century to the present day 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 de synchronization 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

**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 L vi 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 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

**Prokofiev's Soviet Operas** Nathan Seinen,2019-09-05 Offers a critical and contextual study of the last four operas of Prokofiev the leading opera composer in Stalin s Soviet Union

**Twentieth-Century British Authors and the Rise of Opera in Britain** Dr Irene

Morra,2013-04-28 This book is the first to examine in depth the contributions of major British authors such as W H Auden and E M Forster as critics and librettists to the rise of British opera in the twentieth century The perceived literary values of British authors as much as the musical innovations of British composers informed the aesthetic development of British opera Indeed British opera emerged as a simultaneously literary and musical project Too often operatic adaptations are compared superficially to their original sources This is a particular problem for British opera which has become increasingly defined artistically by the literary sophistication of its narrative sources The resulting collaborations between literary figures and composers have crucial implications for the development of both opera and literature Twentieth Century British Authors and the Rise of Opera in Britain reveals the importance of this literary involvement in operatic adaptation to literature and literary studies to music and musicology and to cultural and theoretical studies

**Opera and the Novel** Michael

Halliwell,2021-08-04 Opera and the Novel The Case of Henry James offers the first full length study of the theory and practice of the adaptation of fiction into opera the transference of a work from one medium to another metaphrasis is its

point of departure Starting with a survey of the current thinking regarding the nexus between words and music with specific reference to operatic adaptation of existing literary works it traces the four hundred year history of opera demonstrating that the novel has become increasingly attractive to librettists and composers as an operatic source As the resources of modern music theatre have increased in sophistication so too have the possibilities for an expanded engagement with complex fictional works The intricate relationship between fictional and musical narrative is examined the proposition that the orchestra assumes much of the function of the narrator in fiction is explored The second section is a detailed examination of eight operatic works based on Henry James's fiction It is opera's unique capability to present the intense emotional and psychological situations central to James's fiction as well as the ability to engage with his synthesis of melodrama and psychological ambiguity which makes James's work peculiarly amenable to operatic adaptation Composers who have used James as a source include Douglas Moore Benjamin Britten Thomas Pasatieri Donald Hollier Thea Musgrave Philip Hagemann and Dominick Argento The operas discussed represent a contemporary critical and often self-conscious engagement with the art form itself as well as illustrating current adaptive strategies and suggest ways in which new operatic paths may be forged This volume is of relevance to students and scholars of English literature and opera as well as readers who take an interest in intermedial research and the question of adaptation in general **Benjamin Britten**

**Studies** Vicki P. Stroeher, Justin Vickers, 2017 The shock of exile Paul Kildea Britten Paul Bunyan and Americanness Vicki P Stroeher Collaborating with Corwin CBS and the BBC Jenny Doctor An empire built on shingle Justin Vickers Save me from those suffering boys Byron Adams Britten's and Pears's Beloved Louis Niebur Notes of unbelonging Lloyd Whitesell Take these tokens that you may feel us near Colleen Renihan Traces of N Kevin Salfen Britten and the augmented sixth Christopher Mark Quickenings of the heart Philip Rupprecht Reviving Paul Bunyan Danielle Ward Griffin Striking a compromise Thornton Miller From Boosey Hawkes to Faber Music Nicholas Clark The man himself Lucy Walker Epilogue Vicki P Stroeher and Justin Vickers **The Routledge Companion to Music and Modern Literature** Rachael

Durkin, 2022-05-26 Modern literature has always been obsessed by music It cannot seem to think about itself without obsessing about music And music has returned the favour The Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies The 37 chapters within consider the partnership through four lenses the universal opera and literature musical and literary forms and popular music and literature and touch upon diverse and pertinent themes for our modern times ranging from misogyny to queerness racial inequality to the claimed universality of whiteness This Companion therefore offers an essential resource for all who try to decode the musico-literary exchange **Opera, Power and Ideology** Vlado Kotnik, 2010 Opera is able to offer enchanting performance sites in which people create and experience glamorous or ecstatic imagined worlds but behind this picture we find a real social organization embraced by reality which makes opera's world and its history accessible for

ethnographic enquiry historical reflection and cultural analysis This book therefore presents the author's original anthropological study which shows complex historical socio cultural political economic ideological academic and ethnographic facets of opera culture in Slovenia including the field sites of both Slovenian national opera houses in Ljubljana and Maribor The study explicates how social representations of opera are produced and enacted by different social agents involved within the Slovenian national operatic habitus and how opera is used as an idealized vision of nationhood and national identity in a provincial society

A Companion to Adorno Peter E. Gordon, Espen Hammer, Max Pensky, 2020-04-21  
A definitive contribution to scholarship on Adorno bringing together the foremost experts in the field As one of the leading continental philosophers of the last century and one of the pioneering members of the Frankfurt School Theodor W Adorno is the author of numerous influential and at times quite radical works on diverse topics in aesthetics social theory moral philosophy and the history of modern philosophy all of which concern the contradictions of modern society and its relation to human suffering and the human condition Having authored substantial contributions to critical theory which contain searching critiques of the culture industry and the identity thinking of modern Western society Adorno helped establish an interdisciplinary but philosophically rigorous study of culture and provided some of the most startling and revolutionary critiques of Western society to date The Blackwell Companion to Adorno is the largest collection of essays by Adorno specialists ever gathered in a single volume Part of the acclaimed Blackwell Companions to Philosophy series this important contribution to the field explores Adorno's lasting impact on many sub fields of philosophy Seven sections encompassing a diverse range of topics and perspectives explore Adorno's intellectual foundations his critiques of culture his views on ethics and politics and his analyses of history and domination Provides new research and fresh perspectives on Adorno's views and writings Offers an authoritative single volume resource for Adorno scholarship Addresses renewed interest in Adorno's significance to contemporary questions in philosophy Presents over 40 essays written by international recognized experts in the field A singular advancement in Adorno scholarship the Companion to Adorno is an indispensable resource for Adorno specialists and anyone working in modern European philosophy contemporary cultural criticism social theory German history and aesthetics

*Music and Ethics* Marcel Cobussen, Nanette Nielsen, 2016-04-22 It seems self evident that music plays more than just an aesthetic role in contemporary society In addition music's social political emancipatory and economical functions have been the subject of much recent research Given this it is surprising that the subject of ethics has often been neglected in discussions about music The various forms of engagement between music and ethics are more relevant than ever and require sustained attention Music and Ethics examines different ways in which music can in itself in a uniquely musical way contribute to theoretical discussions about ethics as well as concrete moral behaviour We consider music as process and music making as interaction Fundamental to our understanding is music's association with engagement including contact with music through the act of listening music as an immanent critical process that possesses profound

cultural and historical significance and as an art form that can be world disclosive formative of subjectivity and contributive to intersubjective relations Music and Ethics does not offer a general musico ethical theory but explores ethics as a practical concept and demonstrates through concrete examples that the relation between music and ethics has never been absent

**Mary Shelley** L. Adam Meckler, Lucy Morrison, 2010-01-08 This collection of essays expands critical consideration of Mary Shelley's placement within the age we call Romantic wherein her texts converse with those of her family her circle and her contemporaries Several essays address particularly how her texts interact with those of her husband Percy Bysshe Shelley revealing new depth and breadth to their literary partnership Others investigate interdisciplinary perspectives such as her pieces in *The Liberal* or the ways in which the figure of Scheherezade haunts her works while several essays also consider Mary Shelley's textual relationships with contemporaries such as Thomas Moore and John Polidori Still others tackle topics such as geopolitical relationships and the growth of opera as an art form considering Mary Shelley's commentary upon such contemporary issues while William Godwin's textual relationship with his daughter is further investigated This collection suggests Mary Shelley's texts merit further investigation not only for what they reveal about their author and her oeuvre but for the ways in which they illuminate our understanding of the contexts in which they were composed **A**

**Companion to Wagner's Parsifal** William Kinderman, Katherine Rae Syer, 2005 These essays demonstrating and exploring the abiding fascination of Wagner's controversial work **F. C. Baur's Synthesis of Böhme and Hegel** Corneliu Simut, 2014-10-16 In this book Professor Simu shows how Christian theology started to be understood as a Gnostic philosophy of religion in the thought of the 19th century scholar F C Baur Although Baur was seen traditionally as a theologian and biblical exegete Simu argues that he was in fact a philosopher of religion and it was his philosophical reading of Christian theology that informed his biblical preoccupations Specifically Baur's perspective on Christian theology was heavily influenced by Jakob Böhme's esoteric theosophy and Hegel's religious philosophy in some key issues such as creation Lucifer dualism and the connection between spirit and matter coupled with that between philosophy and religion **Paul**

**Bekker's Musical Ethics** Nanette Nielsen, 2017-10-05 German music critic and opera producer Paul Bekker 1882-1937 is a rare example of a critic granted the opportunity to turn his ideas into practice In this first full length study of Bekker in English Nanette Nielsen investigates Bekker's theory and practice in light of ethics and aesthetics in order to uncover the ways in which these intersect in his work and contributed to the cultural and political landscape of the Weimar Republic By linking Beethoven's music to issues of freedom and individuality as he argues for its potential to unify the masses Bekker had already in 1911 begun to construct the ethical framework for his musical sociology and opera aesthetics Nielsen discusses some of the complex and conflicting layers of modernism and conservatism in Bekker that would have a continued presence in his work and its reception throughout his career Bekker's demands for a practical ethics led to his criticisms of metaphysically grounded approaches to aesthetics and his ethical views are put into further relief in a sketch of the

development of his music phenomenology in the 1920s Nielsen unravels the complex intersections between Bekker's ethics and his opera aesthetics in connection with his practice as an Intendant at the Wiesbaden State Theatre 1927-1932 offering a critical reading of an opera staged during his tenure Hugo Herrmann's *Vasantasena* 1930 Further works are considered in light of the theoretical framework underpinning the book inspired by several intersections between ethics and aesthetics encountered in Bekker's work

*Shakespeare in the World* Suddhaseel Sen, 2020-10-15 *Shakespeare in the World* traces the reception histories and adaptations of Shakespeare in the nineteenth century when his works became well known to non-Anglophone communities in both Europe and colonial India Sen provides thorough and searching examinations of nineteenth-century theatrical operatic novelistic and prose adaptations that are still read and performed in order to argue that crucial to the transmission and appeal of Shakespeare's plays were the adaptations they generated in a wide range of media These adaptations in turn made the absorption of the plays into different national cultural traditions possible contributing to the development of nationalist cosmopolitanisms in the receiving cultures Sen challenges the customary reading of Shakespeare reception in terms of hegemony and mimicry showing instead important parallels in the practices of Shakespeare adaptation in Europe and colonial India *Shakespeare in the World* strikes a fine balance between the Bard's iconicity and his colonial and post-colonial afterlives and is an important contribution to Shakespeare studies

### **Principles of Subjective**

**Anthropology** Binggong Chen, 2023-03-27 This book puts forward the concept of subjective anthropology and outlines a theoretical system that will allow subjective anthropology to qualify as a new academic discipline in its own right In an effort to respond to the field's proper role as the science of humanity subjective analysis has been introduced into the study of anthropology The book fills two distinct gaps in our knowledge and understanding of modern man offering detailed descriptions of personality and of groups while also advancing the theory of structure and choice The book formulates seven basic principles of subjective anthropology and divides anthropology into three major branches subjective anthropology cultural anthropology and biological or physical anthropology which can be further divided into sub-branches The book pursues three key goals advancing and developing the theoretical system of subjective anthropology reconstructing the discipline of anthropology and establishing a Chinese anthropology with Chinese characteristics Chinese visions and Chinese styles



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