



Opera On Video

Jennifer Barnes



Opera On Video:

The Metropolitan Opera Guide to Opera on Video Paul Gruber, 1997 Describes the performances and production values of more than three hundred videos of more than one hundred fifty operas and recommends the best overall video recording for each opera **A Night in at the Opera** Jeremy Tambling, 1994 Offering an arresting range of accounts by specialists in music media and popular culture on how the popular arts have represented opera this book raises issues about the sociology of music and its implications for television and video culture **Opera on Video** Alan Blyth, 1995

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 **The Oxford Handbook of the**

Operatic Canon Cormac Newark, William Weber, 2020-08-20 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertory seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

Musicking TikTok Juan Bermúdez, 2024-12-12 This ethnographic work about TikTok's musicking in a glocal Austrian context complements and builds upon ethnomusicological assumptions theories and methods for the study of musical practices in digital spaces An overview of elements that make up TikTok's interface as well as the technical performative possibilities that it allows this book introduces a general categorization of existing performance types and how TikTokers

appropriate the platform to make their music It illustrates how some TikTokers became aware of and began using TikTok and it reviews some of the different strategies TikTokers apply to learn how to use the application and successfully develop their performances Berm dez explores how performers move from being ordinary users to becoming TikTokers developing and performing an identity he calls TikTok Persona Moreover he discusses how some TikTok practices can and have occurred across multiple interconnected platforms and he examines how localities are articulated and negotiated in these contexts Berm dez argues for an understanding of musicking as a multimedia practice that different actors create and experience individually in everyday synchronous and asynchronous physical and digital situations The so called TikTokers create a sense of identity and community through their performances This study suggests that a digital performance can be aside from a representation of reality an integral part of it serving as a fundamental space for constructing and performing identity

Opera George Henry Hubert Lascelles Earl of Harewood,2001 *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 **Deviant Opera** Axel Englund,2020-10-06 The first book to use subversive sexuality as a lens through which to provocatively view opera in the 21st century Imagine Armida Handel s Saracen sorceress performing her breakneck coloraturas in a black figure hugging rubber dress beating her insubordinate furies into submission with a cane suspending a captive Rinaldo in chains from the ceiling of her dungeon Mozart s peasant girl Zerlina meanwhile is tying up and blindfolding her fianc to seduce him out of his jealousy of Don Giovanni And how about Wagner s wizard Klingsor ensnaring his choir of flower maidens in elaborate Japanese rope bondage Opera it would appear has developed a taste for sadomasochism For decades now radical stage directors have repeatedly dressed canonical operas from Handel and Mozart to Wagner and Puccini and beyond in whips chains leather and other regalia of SM and fetishism Deviant Opera seeks to understand this phenomenon approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex gender power and violence The emerging image is that of an art form that habitually plays with an eroticization of cruelty and humiliation inviting its devotees to take sensual pleasure in the suffering of others Ultimately Deviant Opera argues that this species of opera fantasizes about breaking the boundaries of its own role playing and pushing its erotic power exchanges

from the enacted to the actual

Classical Music and Opera During and After the COVID-19 Pandemic Steffen Lepa, Ruth Müller-Lindenberg, Hauke Egermann, 2023-11-09 The global COVID 19 pandemic the resulting lockdown imposed in many countries as well as related safety measures taken by governments and authorities have posed significant challenges to classical music culture However they may also have had a stimulating effect on music festivals and opera houses streaming offerings This book brings together experts from the fields of musicology and music management to share their current empirical research findings on the pandemic evoked digital transformation of the classical music scene addressing either the institutional or the reception perspective Furthermore it documents discussions with opera dramaturgs and artistic directors as well as music managers and event producers in the classical field to share their practical lockdown experiences and current strategies in dealing with the digital transformation of opera In this way the volume combines the perspective of academic researchers with that of practitioners in the field This book is particularly useful for students and researchers in music and media management as well as musicology It is also intended to help practitioners from concert houses and opera management such as dramaturges artistic directors marketing and communication directors

Musical Listening in the Age of Technological Reproduction Gianmario Boro, 2016-04-29 It is undeniable that technology has made a tangible impact on the nature of musical listening The new media have changed our relationship with music in a myriad of ways not least because the experience of listening can now be prolonged at will and repeated at any time and in any space Moreover among the more striking social phenomena ushered in by the technological revolution one cannot fail to mention music s current status as a commodity and popular music s unprecedented global reach In response to these new social and perceptual conditions the act of listening has diversified into a wide range of patterns of behaviour which seem to resist any attempt at unification Concentrated listening the form of musical reception fostered by Western art music now appears to be but one of the many ways in which audiences respond to organized sound Cinema for example has developed specific ways of combining images and sounds and more recently digital technology has redefined the standard forms of mass communication Information is aestheticized and music in turn is incorporated into pre existing symbolic fields This volume the first in the series *Musical Cultures of the Twentieth Century* offers a wide ranging exploration of the relations between sound technology and listening practices considered from the complementary perspectives of art music and popular music music theatre and multimedia composition and performance ethnographic and anthropological research

An Invitation to the Opera, Revised Edition John Louis DiGaetani, 2015-12-22 In its revised third edition this volume argues that an appreciation of opera is based on understanding of several key aspects history language theatrical production the power of the conductor vocal tradition and standard repertory This unique approach is intended for the newcomer curious about the art form The author discusses how opera has changed in the last three decades and how it is now more easily enjoyed than ever before Originally published in 1986 this book has been translated into four languages and has been used as an Introduction to Opera

text in college classrooms around the world **Opera Performances in Video Format** Charles R. Croissant,1991 **New York Magazine** ,1988-06-20 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Screening the Operatic Stage* Christopher Morris,2024-03-29 An ambitious study of the ways opera has sought to ensure its popularity by keeping pace with changes in media technology From the early days of television broadcasts to today s live streams opera houses have embraced technology as a way to reach new audiences But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process In *Screening the Operatic Stage* Christopher Morris critically examines the cultural implications of opera s engagement with screen media Foregrounding the potential for a playful exchange and self awareness between stage and screen Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters If these screen cultures reveal how inherently technological opera is as a medium they also highlight a deep suspicion among opera producers and audiences toward the intervention of media technology Ultimately *Screening the Operatic Stage* shows how the conventions of televisual representation employed in opera have masked the mediating effects of technology in the name of fidelity to live performance **The Gasbag** ,1999 *Opera, Emotion, and the Antipodes Volume II* Jane Davidson,Michael Halliwell,Stephanie Rocke,2020-12-29 There can be little doubt that opera and emotion are inextricably linked From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera s staging to the reactions and critiques of audience members emotion is omnipresent in opera Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera s ability to move emotions Taking Australia as a case study this two volume collection of extended essays demonstrates that emotional experiences discourses displays and expressions do not share universal significance but are at least partly produced defined and regulated by culture Spanning approximately 170 years of opera production in Australia the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time Volume I adopts an historical predominantly nineteenth century perspective while Volume II applies historical musicological and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty first century With final chapters pulling threads from the two volumes together *Opera Emotion and the Antipodes* establishes a model for constructing emotion history from multiple disciplinary perspectives **Bowker's Complete Video Directory** ,1992 **Contemporary Health**

Promotion In Nursing Practice Bonnie Raingruber, 2016-08-02 Contemporary Health Promotion in Nursing Practice Second Edition describes why nurses are positioned to model and promote healthy behaviors to the public and how they can promote health to the community The Second Edition emphasizes the nurse's role in health promotion and illustrates how healthy behaviors like weight management positive dietary changes smoking cessation and exercise are more likely to be adopted by clients if nurses model these behaviors Contemporary Health Promotion in Nursing Practice Second Edition features updated content around the topics of health promotion theories health disparities and health promotion policy to reflect changes in the healthcare landscape Key Features Revised content around epigenetics and nursing informatics Healthy People 2020 guidelines referenced throughout the text Navigate 2 Advantage Access *Encyclopedia of American Opera* Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

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