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# Reading Opera Between the Lines

Orchestral Interludes and  
Cultural Meaning  
from Wagner to Berg

Christopher Morris

# Reading Opera Between The Lines Orchestral Interludes And Cultural Meaning From Wagner To Berg

**Dana Gooley**



## **Reading Opera Between The Lines Orchestral Interludes And Cultural Meaning From Wagner To Berg:**

Reading Opera between the Lines Christopher Morris, 2007-07-05 A characteristic feature of Wagnerian and post Wagnerian opera is the tendency to link scenes with numerous and often surprisingly lengthy orchestral interludes frequently performed with the curtain closed Often taken for granted or treated as a filler by audiences and critics these interludes can take on very prominent roles representing dream sequences journeys and sexual encounters Combining studies of individual musical texts with an investigation of the critical discourse surrounding the operas Christopher Morris investigates the implications of these important but strangely overlooked passages *Women and Music in Sixteenth-Century Ferrara* Laurie Stras, 2018-09-27 The musica secreta or concerto delle dame of Duke Alfonso II d Este an ensemble of virtuoso female musicians that performed behind closed doors at the castello in Ferrara is well known to music history Their story is often told by focussing on the Duke s obsessive patronage and the exclusivity of their music This book examines the music making of four generations of princesses noblewomen and nuns in Ferrara as performers creators and patrons from a new perspective It rethinks the relationships between polyphony and song sacred and secular performer and composer patron and musician court and convent With new archival evidence and analysis of music people and events over the course of the century from the role of the princess nun musician Leonora d Este to the fate of the musica secreta s jealously guarded repertoire this radical approach will appeal to musicians and scholars alike **The Routledge**

**Companion to Screen Music and Sound** Miguel Mera, Ronald Sadoff, Ben Winters, 2017-05-25 The Routledge Companion to Screen Music and Sound provides a detailed and comprehensive overview of screen music and sound studies addressing the ways in which music and sound interact with forms of narrative media such as television videogames and film The inclusive framework of screen music and sound allows readers to explore the intersections and connections between various types of media and music and sound reflecting the current state of scholarship and the future of the field A diverse range of international scholars have contributed an impressive set of forty six chapters that move from foundational knowledge to cutting edge topics that highlight new key areas The companion is thematically organized into five cohesive areas of study Issues in the Study of Screen Music and Sound discusses the essential topics of the discipline Historical Approaches examines periods of historical change or transition Production and Process focuses on issues of collaboration institutional politics and the impact of technology and industrial practices Cultural and Aesthetic Perspectives contextualizes an aesthetic approach within a wider framework of cultural knowledge Analyses and Methodologies explores potential methodologies for interrogating screen music and sound Covering a wide range of topic areas drawn from musicology sound studies and media studies The Routledge Companion to Screen Music and Sound provides researchers and students with an effective overview of music s role in narrative media as well as new methodological and aesthetic insights *Medieval Music-Making and the Roman de Fauvel* Emma Dillon, 2002-10-07 Publisher Description **Debussy's Critics** Alexandra Kieffer, 2019 Debussy s

Critics reframes a formative moment in European modernism exploring the music of Claude Debussy and its early reception in light of the rise of the empirical human sciences around the turn of the twentieth century and uncovering significant connections between musical culture and contemporary understandings of affect perception and cognition *The Oxford Handbook of Cinematic Listening* Carlo Cenciarelli, 2021 Defines a new area of interdisciplinary research Looks at the ways in which listening to film is situated in textual spatial and historical practices Covers a broad span of film history from early cinema and European art cinema to contemporary science fiction and live score screenings Extends the study of film sound beyond film considering cinema in relation to media ranging from shadow plays and photograph musicals to video games and VR Book jacket

Pierre Boulez Studies Edward Campbell, Peter O'Hagan, 2016-10-13 Pierre Boulez is acknowledged as one of the most important composers in contemporary musical life This collection explores his works influence reception and legacy shedding new light on Boulez's music and its historical and cultural contexts In two sections that focus firstly on the context of the 1940s and 1950s and secondly on the development of the composer's style the contributors address recurring themes such as Boulez's approach to the serial principle and the related issues of form and large scale structure Featuring excerpts from Boulez's correspondence with a range of his contemporaries here published for the first time the book illuminates both Boulez's relationship with them and his thinking concerning the challenges which confronted both him and other leading figures of the European avant garde In the final section three chapters examine Boulez's relationship with audiences in the United Kingdom and the development of the appreciation of his music *Delius and the Sound of Place* Daniel M. Grimley, 2018-12-06 Few composers have responded as powerfully to place as Frederick Delius 1862-1934 Born in Yorkshire Delius resided in the United States Germany and Scandinavia before settling in France where he spent the majority of his professional career This book examines the role of place in selected works including *On Hearing the First Cuckoo in Spring* *Appalachia* and *The Song of the High Hills* reading place as a creative and historically mediated category in his music Drawing on archival sources contemporary art and literature and more recent writing in cultural geography and the philosophy of place this is a new interpretation of Delius work and he emerges as one of the most original and compelling voices in early twentieth century music As the popularity of his music grows this book challenges the idea of Delius as a large scale rhapsodic composer and reveals a richer and more productive relationship between place and music

**Bach and the Meanings of Counterpoint** David Yearsley, 2002-11-14 In Bach's Germany musical counterpoint was an art involving much more than the sophisticated use of advanced compositional techniques A range of theological cultural social and political meanings attached themselves to the use of complex procedures such as canon and double counterpoint This book explores the significance of Bach's counterpoint in a range of interrelated contexts its use as a means of reflecting on death its parallels to alchemy its vexed status in the galant music culture of the first half of the eighteenth century its value as a representation of political power and its central importance in the creation of Bach's image in the nineteenth and twentieth

centuries Touching on a wide array of contemporary literary philosophical critical and musical texts the book includes new readings of many of Bach's late works in order to re-evaluate the status and meaning of counterpoint in Bach's work and legacy

**The Virtuoso Liszt** Dana Gooley, 2004-09-09 The greatest virtuoso career in history that of Franz Liszt has been told in countless biographies But what does that career look like when viewed from the perspective of European cultural history In this study Dana Gooley examines the world of discussion journalism and controversy that surrounded the virtuoso Liszt and reconstructs the multiple symbolic identities that he fulfilled for his enthusiastic audiences Gooley's work is based on extensive research into contemporary periodicals well known and obscure journals and newspapers as well as letters memoirs receipts and other documents that shed light on Liszt's concertising activities Emphasising the virtuoso's contradictions the author shows Liszt being constructed as a model aristocrat and a model bourgeois as a German nationalist and a Hungarian nationalist as a sensitive romantic artist and a military dictator as a greedy entrepreneur and as a leading force for humanitarian charity

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

*Quotation and Cultural Meaning in Twentieth-Century Music* David Metzger, 2003-04-17 Throughout the twentieth century musicians frequently incorporated bits of works by other musicians into their own compositions and performances When a musician borrows from a piece he or she draws upon not only a melody but also the cultural associations of the original piece By working with and altering a melody a musician also transforms those associations This book explores that vibrant practice examining how musicians used quotation to participate in the cultural dialogues sustained around such areas as race childhood madness and the mass media

*Opera Acts* Karen Henson, 2015-01-15 Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer In detailed case studies of four figures the late Verdi baritone Victor Maurel Bizet's first Carmen C lestin e Galli Mari Massenet's muse of the 1880s and 1890s Sibyl Sanderson and the early Wagner star Jean de Reszke Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal Instead they enjoyed a freedom and creativity based on their ability to express text act and communicate physically and exploit the era's media By these and other means singers played a crucial role in the creation of opera up to the end of the nineteenth century

*Modernism and the Cult of Mountains: Music, Opera, Cinema* Christopher Morris, 2016-04-15 Adopting and transforming the Romantic fascination with mountains modernism in the German speaking lands claimed the Alps as a space both of resistance and of escape This new cult of mountains reacted to the symptoms and alienating forces associated with modern culture defining and reinforcing models of subjectivity based on renewed wholeness and an aggressive attitude to physical and mental health The arts were critical to this project none more so than music which occupied a similar space in Austro-German culture autonomous pure sublime In Modernism and the Cult of Mountains opera

serves as a nexus shedding light on the circulation of contesting ideas about politics nature technology and aesthetics Morris investigates operatic representations of the high mountains in German modernism showing how the liminal quality of the landscape forms the backdrop for opera's reflexive engagement with the identity and limits of its constituent media not least music This operatic reflexivity in which the very question of music's identity is repeatedly restaged invites consideration of musical encounters with mountains in other genres and Morris shows how these issues resonate in Strauss's Alpine Symphony and in the Bergfilm mountain film By using music and the ideology of mountains to illuminate aspects of each other Morris makes an original and valuable contribution to the critical study of modernism **Journeys Into Madness**

Gemma Blackshaw, Sabine Wieber, 2012-06-01 At the turn of the century Sigmund Freud's investigation of the mind represented a particular journey into mental illness but it was not the only exploration of this territory in the Austro-Hungarian Empire Sanatoriums were the new tourism destinations psychiatrists were collecting art works produced by patients and writers were developing innovative literary techniques to convey a character's interior life This collection of essays uses the framework of journeys in order to highlight the diverse artistic cultural and medical responses to a peculiarly Viennese anxiety about the madness of modern times The travellers of these journeys vary from patients to doctors artists to writers architects to composers and royalty to tourists in engaging with their histories the contributors reveal the different ways in which madness was experienced and represented in Vienna 1900 Metaphors of Depth in German Musical Thought

Holly Watkins, 2011-09-01 What does it mean to say that music is deeply moving Or that music's aesthetic value derives from its deep structure This study traces the widely employed trope of musical depth to its origins in German language music criticism and analysis From the Romantic aesthetics of E T A Hoffmann to the modernist theories of Arnold Schoenberg metaphors of depth attest to the cross pollination of music with discourses ranging from theology geology and poetics to psychology philosophy and economics The book demonstrates that the persistence of depth metaphors in musicology and music theory today is an outgrowth of their essential role in articulating and transmitting Germanic cultural values While musical depth metaphors have historically served to communicate German nationalist sentiments Watkins shows that an appreciation for the broad connotations of those metaphors opens up exciting new avenues for interpretation

The Book Review Digest, 2003 Harrison Birtwistle's Operas and Music Theatre David Beard, 2012-10-25 A definitive source study of the stage works of Harrison Birtwistle one of Britain's foremost living composers **Hugo Riemann and**

**the Birth of Modern Musical Thought** Alexander Rehding, 2003-05-01 Generally acknowledged as the most important German musicologist of his age Hugo Riemann 1849-1919 shaped the ideas of generations of music scholars not least because his work coincided with the institutionalisation of academic musicology around the turn of the last century This influence however belies the contentious idea at the heart of his musical thought an idea he defended for most of his career harmonic dualism By situating Riemann's musical thought within turn of the century discourses about the natural sciences

German nationhood and modern technology this book reconstructs the cultural context in which Riemann's ideas not only made sense but advanced an understanding of the tonal tradition as both natural and German. Riemann's musical thought from his considerations of acoustical properties to his aesthetic and music historical views thus regains the coherence and cultural urgency that it once possessed. *After Wagner* Mark Berry, 2014. This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories. Historical musicology reckons with intellectual and cultural history and vice versa. The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition. *Parsifal* in which Wagner attempted to go beyond his achievement in the *Ring* to write after himself is followed by two apparent antipodes: the strenuously modernist Arnold Schoenberg and the aestheticist Richard Strauss. Discussion of Strauss's *Capriccio* partly in the light of Schoenberg's *Moses und Aron* reveals a more political work than either first acquaintance or the composer's intention might suggest. Then come three composers from subsequent generations: Luigi Dallapiccola, Luigi Nono, and Hans Werner Henze. Geographical context is extended to take in Wagner's Italian successors: the problem of political emancipation in and through music drama takes another turn here confronting challenges and opportunities in more avowedly politically engaged art. A final section explores the world of staging opera of so-called Regietheater as initiated by Wagner himself. Stefan Herheim's celebrated Bayreuth production of *Parsifal* and various performances of *Lohengrin* are discussed before looking back to Mozart's *Don Giovanni* and forward to Alban Berg's *Lulu* and Nono's *Al gran sole carico d'amore*. Throughout the book invites us to consider how we might perceive the aesthetic and political integrity of the operatic work after Wagner. *After Wagner* will be invaluable to anyone interested in twentieth-century music drama and its intersection with politics and cultural history. It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers. MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London.

## Reviewing **Reading Opera Between The Lines Orchestral Interludes And Cultural Meaning From Wagner To Berg:** Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Reading Opera Between The Lines Orchestral Interludes And Cultural Meaning From Wagner To Berg**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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