

Neoclassical Music

- Operas

- **Don Giovanni**

- Widely regarded as one of the greatest pieces of music ever composed
 - In the original production the actors alternated between spoken recitative and sung aria
 - Based on the legend of Don Juan (Fictional character famous as a heartless womanizer but also noted for his charm and courage. In Spanish legend, Don Juan was a licentious rogue who seduced a young girl of noble family and killed her father. Coming across a stone effigy of the father in a cemetery, he invited it home to dine with him, and the ghost of the father arrived for dinner as the omen of Don Juan's death)
 - Revels his typical manner of composition (Busy shooting billiards on day of the premiere, yet said he completed the overture. It was complete in his head, wrote overture in mere hours & orchestra had to sight-read for the premiere as the ink dried)

Operas Second Death

Marco Cascella



Operas Second Death:

Opera's Second Death Slavoj Žižek, Mladen Dolar, 2002 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

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

The Last Opera Chandler Carter, 2019-05-31 From the fall of 1947 through the summer of 1951 composer Igor Stravinsky and poet W H Auden collaborated on the opera The Rake's Progress At the time their self consciously conventional work seemed to appeal only to conservative audiences Few perceived that Stravinsky and Auden were confronting the central crisis of the Modern age for their story of a hapless eighteenth century Everyman dramatizes the very limits of human will a theme Auden insists underlies all opera In The Last Opera Chandler Carter weaves together three interlocking stories The central and most detailed story explores the libretto and music of The Rake's Progress The second positions the opera as a focal point in Stravinsky's artistic journey and those who helped him realize it his librettists Auden and Chester Kallman his prot g Robert Craft and his compatriot fellow composer and close friend Nicolas Nabokov By exploring the ominous cultural landscape in which these fascinating individuals lived and worked the book captures a pivotal twenty five year span from approximately 1945 to 1970 during which modernists like Stravinsky and Auden confronted a tectonic disruption to their artistic worldview Ultimately Carter reveals how these stories fit into a larger third narrative the 400 year history of opera This richly and lovingly contextualized study of The Rake's Progress sheds new light on why despite the hundreds of musical dramas and theater pieces that have been written since its premier in 1951 this work is still considered the the last opera

Echoes of Opera in Modern Italian Poetry Mattia Acetoso, 2020-06-24 Twentieth century Italian poetry is haunted by countless ghosts

and shadows from opera *Echoes of Opera in Modern Italian Poetry* reveals their presence and sheds light on their role in shaping that great poetic tradition This is the first work in English to analyze the influence of opera on modern Italian poetry uncovering a fundamental but neglected relationship between the two art forms A group of Italian poets from Gabriele D Annunzio to Giorgio Caproni by way of Umberto Saba and Eugenio Montale made opera a cornerstone of their artistic craft More than an occasional stylistic influence opera is rather analyzed as a fundamental facet of these poets intellectual quest to overcome the expressive limitations of lyrical poetry This book reframes modern Italian poetry in a truly interdisciplinary perspective broadening our understanding of its prominence within the humanities in the twentieth century and beyond

Aesthetic Technologies of Modernity, Subjectivity, and Nature Richard Leppert, 2015-10-06 Virginia Woolf famously claimed that around December 1910 human character changed *Aesthetic Technologies* addresses how music especially opera the phonograph and film served as cultural agents facilitating the many extraordinary social artistic and cultural shifts that characterized the new century and much of what followed long thereafter even to the present Three tropes are central the tensions and traumas cultural social and personal associated with modernity changes in human subjectivity and its engagement and representation in music and film and the more general societal impact of modern media sound recording the development of the phonograph in particular and the critical role played by early century opera recording A principal focus of the book is the conflicted relationship in Western modernity to nature particularly as nature is perceived in opposition to culture and articulated through music film and sound as agents of fundamental sometimes shocking transformation The book considers the sound vision world of modernity filtered through the lens of aesthetic modernism and rapid technological change and the impact of both experienced with the prescient sense that there could be no turning back

Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this *Historical Dictionary of Opera* as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas *Don Giovanni* *Tosca* and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is

rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera

Theater of the Void Teresa Kovacs, 2025-06-15 Theater of the Void explores contemporary German theater in the aftermath of the technology of the atomic bomb Informed by threats of total annihilation whether through nuclear technology or more recently global warming German language theater since the late 1970s encounters the void not as empty space or nothingness but as the possibility of radical transformation Theater of the Void investigates theatrical forms that transform fundamental categories of time space and causality in light of the ontological and epistemological shifts of the nuclear age Teresa Kovacs focuses on four directors and playwrights whose works offer insights into the theater of the void Heiner Müller Elfriede Jelinek Christoph Schlingensiefel and Ren Pollesch Kovacs shows that contemporary German theater has not turned away from the sciences after Hiroshima and Nagasaki but has remained entangled with scientific thinking about quantum physics biology and the environment Investigating these entanglements Theater of the Void finds in the works of these German theater makers a grammar of the void that speaks to the possibilities of a transformed theater in the Anthropocene

Everyday Arias Paul Atkinson, 2006-02-27 Paul Atkinson explores the remarkable world of opera through his fieldwork with the internationally known Welsh National Opera company He demonstrates how cultural phenomena are produced and enacted by taking us on stage and behind the scenes into the collective social action that goes into the realization of an opera Atkinson's work will appeal to anthropologists and sociologists who study the performance arts as well as to those engaged in theatre arts opera and music

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

Ancient Rome in Early Opera Robert Ketterer, 2009 A grand portrait of early opera's use of Roman history from the perspectives of classical literature and musical history

Stanley Cavell on Aesthetic Understanding Garry L. Hagberg, 2018-10-31 This book investigates the scope and significance of Stanley Cavell's lifelong and lasting contribution to aesthetic understanding Focusing on various strands of the rich body of Cavell's philosophical work the authors explore connections between his wide ranging writings on literature music film opera autobiography Wittgenstein and Austin to contemporary currents in aesthetic thinking Most centrally the writings brought together here from an international team of senior mid career and emerging scholars explore the illuminating power of Cavell's work for our deeper and richer comprehension of the intricate relations between aesthetic and ethical understanding The chapters show what aesthetic understanding consists of how such understanding might be articulated in the tradition of Cavell following Wittgenstein and J L Austin and why this mode of human understanding is particularly important At a time of quickening interest in Cavell and the tradition of which he is a central part and present day leading exponent this book offers insight into

the deepest contributions of a major American philosopher and the profound role that aesthetic experience can play in the humane understanding of persons society and culture *Harrison Birtwistle: The Mask of Orpheus* Jonathan Cross, 2017-07-05 Hailed at its premiere at the London Coliseum in 1986 as the most important musical and theatrical event of the decade *The Mask of Orpheus* is undoubtedly a key work in Harrison Birtwistle's output His subsequent stage and concert pieces demand to be evaluated in its light Increasingly it is also viewed as a key work in the development of opera since the Second World War a work that pushed at the boundaries of what was possible in lyrical theatre In its imaginative fusion of music song drama myth mime and electronics it has become a beacon for many younger composers and the object of wide critical attention Jonathan Cross begins his detailed study of this lyric tragedy by placing it in the wider context of the reception of the Orpheus myth In particular the significance of Orpheus for the twentieth century is discussed and this provides the backdrop for an examination of Birtwistle's preoccupation with the story in a variety of works across his creative life The sources and genesis of *The Mask of Orpheus* are explored This is followed by a close reading of the work's three acts analysing their structure and meaning investigating the relationship between music text and drama drawing on Zinovieff's textual drafts and Birtwistle's compositional sketches The book concludes by suggesting a range of contexts within which *The Mask of Orpheus* might be understood Its central themes of time memory and identity loss mourning and melancholy touch a deep sensibility in late modern society and culture Interviews with the librettist and composer round off this important study

The Impossible Art Matthew Aucoin, 2025-10-16 A user's guide to opera Matthew Aucoin the most promising operatic talent in a generation *The New York Times Magazine* describes the creation of his groundbreaking new work *Eurydice* and shares his reflections on the past present and future of opera From its beginning opera has been an impossible art Its first practitioners in seventeenth century Florence set themselves the unreachable goal of reproducing the wonders of ancient Greek drama which no one can be sure was sung in the first place Opera's greatest artists have striven to fuse multiple art forms music drama poetry dance into a unified synesthetic experience The composer Matthew Aucoin a rising star of the opera world posits that it is this impossibility that gives opera its exceptional power and serves as its lifeblood The virtuosity required of its performers the bizarre and often spectacular nature of its stage productions the creation of a whole world whose basic fabric is music opera assumes its true form when it pursues impossible goals *The Impossible Art* is a passionate defense of what is best about opera a love letter to the form written in the midst of a global pandemic during which operatic performance was literally impossible Aucoin writes of the rare works ranging from classics by Mozart and Verdi to contemporary offerings of Thomas Adès and Chaya Czernowin that capture something essential about human experience He illuminates the symbiotic relationship between composers and librettists between opera's greatest figures and those of literature Aucoin also tells the story of his new opera *Eurydice* from its inception to its production on the Metropolitan Opera's iconic stage *The Impossible Art* opens the theater door and invites the reader into this extraordinary world

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

Opera and the Political Imaginary in Old Regime France Olivia Bloechl, 2018-03-01 From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the tragédie en musique In *Opera and the Political Imaginary in Old Regime France* however Olivia Bloechl reveals another layer of French opera's political theater The make-believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaux hailing glorious majesty What's more opera's creators dispersed sovereign-like dignity and powers well beyond the genre's larger-than-life rulers and gods to its lovers magicians and artists This speaks to the genre's distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience underlying and sometimes working against ancien régime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought

Inventing the Business of Opera Beth Lise Glixon, Jonathan Glixon, 2007-12 Marco Faustini was among the most active and successful professionals in 17th century Venetian opera Through examination of Marco Faustini's documents Beth and Jonathan Glixon provide a comprehensive view of opera production in mid 17th century Venice

Richard Wagner: Tristan und Isolde Arthur Groos, 2011-03-31 Seven leading international writers discuss the genesis libretto and music and performance and reception history of Wagner's *Tristan*

Žižek and his Contemporaries Jones Irwin, Helena Motoh, 2014-06-19 In recent years the popularity of the inimitable Slavoj Žižek has perhaps cast a shadow over the collective influence exerted by Slovenian intellectuals on modern day philosophy Yet despite his image as an isolated genius this timely book relocates Žižek as a thinker whose ideas are born of a specifically Slovenian context Although only coming to international notice in the early 1990s the Slovenian school needs to be understood as the culmination of a series of intellectual artistic and political movements inextricably connected to the quest for the succession of Slovenia from Yugoslavia These developments in thought must also be seen in the light of one of the giants of Continental philosophy Jacques Lacan Featuring brand new interviews with three of its forerunners Žižek Mladen Dolar and Alenka Zupancic this fascinating account details each philosopher's individual concerns whilst shedding light on the complex genealogy and continuing development of the Slovenian Neo-Lacanian school

Rarely are we afforded such an opportunity to study the birth of a philosophy from a seminal moment in modern history

Out of Time Julian Johnson, 2015-02-27 Out of Time explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music

The Operas of Leonardo Vinci, Napoletano Kurt Sven Markstrom, 2007 Vinci produced a string of operas during a brief career of little more than a decade He died mysteriously He was hailed by connoisseurs of the later 18th century as one of the originators of the classical style

Delve into the emotional tapestry woven by in Experience **Operas Second Death** . This ebook, available for download in a PDF format (Download in PDF: *), is more than just words on a page; itis a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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