



The Meaning of Opera



CONRAD









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Song Of Love And Death The Meaning Of Opera

Peter Conrad

Song Of Love And Death The Meaning Of Opera:

A Song of Love and Death Peter Conrad,1987 A Song of Love and Death examines the art of opera with the same creative insight that Susan Sontag's On Photography brought to its medium It is an eloquent inquiry into the meaning of our boldest art its expression of human irrationality and its power to disturb and excite us Copyright Libri GmbH All rights A Song of Love and Death Peter Conrad (novellist), 1989 A Song of Love and Death Peter Conrad, 1996-03 A Song of Love and Death examines the art of opera with the same creative insight that Susan Sontag's On Photography brought to its medium It is an eloquent inquiry into the meaning of our boldest art its expression of human irrationality and Love and Death in Goethe Ellis Dye, 2004 Explores the central theme of Romantic its power to disturb and excite us poetry in the works of the most important German Romantic poet of all Goethe in association with his younger Romantic compatriots the Schlegels Novalis Fichte and Schelling struggled with the subject object dichotomy and tried to bridge the gap between self and other consciousness and nature His theory and practice prefigured the Romantics determination to display and interrogate the linguistic and cultural structures informing their own thinking and modes of representation what Goethe calls one s Vorstellungsart His work exploits subverts and supplants inherited conventions and signs demonstrating with virtuosic irony that literature is a system of texts pre texts and pre established but dynamic conceptual models Love and Deathin Goethe One and Double explores Goethe's use in a wide range of his poetry and prose of the theme of Liebestod love and death and related embodiments of the paradox of unity in duality Ellis Dye also examinesGoethe's use of other themes related to love and death the femme fatale the vagina dentata Frau Welt the Lorelei venereal disease the Lustmord and considers issues of selfhood and individuation as wellas the possibility that the love death theme contains an implicit gender bias toward the existential fact of personal separateness Poems plays and novels are dealt with nevertheless as works of art not only as illustrations of an idea or as points of intersection in a system of rhetorical conventions and are examined for intellectual cohesiveness elegance and integrity of design as well as special meanings and effects Love and Death in Goethe One and Double explores the meaning of the central theme of Romantic poetry in the works of the most important Romantic poet of all Students of literary culture both the lay reader and the Goethe specialist will be enlightened by its approach and find pleasure and instruction in its revelations Robert Ellis Dye is Professor of German at Macalester College 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

Hans Werner Henze: Tristan (1973) Stephen Downes, 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post Second World War period He is amongst the most frequently performed and recorded composers of his generation and has been the subject of numerous festivals in several continents But he is also a composer of controversy His music has stimulated a critical polemic of notable vigour Tristan 1973 Henze's large scale work for piano full orchestra and electronic tape explores Henze's creative stance with regard to Wagner The work represents a powerful contribution to the tradition of Tristan alluding twentieth century works those by Berg and Messiaen being amongst the best known Tristan has been heard as a piano concerto and as a symphonic poem and is a fine example of how a single piece can interrogate the styles expressions genres and aesthetics of major often conflictual trends in European culture In this book Stephen Downes begins by placing Henze's Tristan in its wider context and in the context of Henze's compositional output and writings He considers Henze's description of the genesis of the work by examining row tables and sketches draft and annotated parts and a full score with corrections and conductor's annotations. This analysis of form raises issues of genre harmony and melody temporality unity and intertextuality and places the work in the formal aesthetics characteristic of romanticism modernism and postmodernism Key concepts in the critical legacy of Tristan are discussed and the book concludes by considering Henze's later works placing the techniques and aesthetics of Tristan in the context of the composer s subsequent developments The book is accompanied by a CD containing the 1975 DG recording of Tristan conducted by The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 The first comprehensive attempt to map the Henze current field of opera studies by leading scholars in the discipline **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 Muse as Eros** Stephen Downes, 2017-09-29 The Muse has long been figured as a divine or erotically alluring consort to the virile male artist who may inspire him or lead him to the edge of madness This book explores the changing cultural expressions of the relationship between the male artist with a beloved imagined or desired Muse to offer new and penetrating perspectives on musical representations and transformations of creative masculine subjectivity and important aspects of the shift from the styles and aesthetics of Romantic Idealism to Modernist Anxiety in music of the nineteenth and twentieth centuries Each of the chapters begins with explorations into male artists relationships with their Muse and moves to analysis and interpretation which uncovers cultural constructions of masculine artistic inspiration and

production and their association with creatively inspiring and erotically charged relationships with a Muse New insights are offered into the musical meaning and cultural significance of selected works by Rossini Beethoven Chopin Liszt Schumann Wagner Sibelius Mahler Bart k Scriabin Szymanowski Debussy Berg Poulenc and Weill **Crime and Music** Dina Siegel,Frank Bovenkerk,2020-12-07 This unique volume explores the relationship between music and crime in its various forms and expressions bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology Contributors discuss a range of topics from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures encouraging social movements or carrying messages of protest Comprised of contributions from an international cohort of scholars the book is categorized into five parts The Criminalization of Music Music and Violence Organised Crime and Music Music Genocide and Crimes Against Humanity and Music as Resistance Spanning a range of cultures and time periods Crime and Music will be of interest to researchers in critical and cultural criminology the history of music anthropology ethnology and sociology

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