

The Angel's Cry

BEYOND THE PLEASURE PRINCIPLE
IN OPERA



MICHEL POIZAT

TRANSLATED BY ARTHUR DENNIS

The Angels Cry Beyond The Pleasure Principle In Opera

Helen Dell, Helen M. Hickey



The Angels Cry Beyond The Pleasure Principle In Opera:

The Angel's Cry Michel Poizat, 1992 French in 1986 is now available in Arthur Denner's fluid and sensitive English translation Predictably Poizat's route is not at all a conventional one Rather than taking as his point of departure the intentions of composers and librettists he is primarily concerned with the expectations and desires of the audience He reports on an informal group interview with overnight standees on the Paris Opera House steps as they compare notes on how opera became an addiction **The Angel's Cry** Michel Poizat, 1992 French in 1986 is now available in Arthur Denner's fluid and sensitive English translation Predictably Poizat's route is not at all a conventional one Rather than taking as his point of departure the intentions of composers and librettists he is primarily concerned with the expectations and desires of the audience He reports on an informal group interview with overnight standees on the Paris Opera House steps as they compare notes on how opera became an addiction **Music and the Sonorous Sublime in European Culture,**

1680-1880 Sarah Hibberd, Miranda Stanyon, 2020-05-28 The first English language collection on the musical sublime Reveals music's place at the forefront of this interdisciplinary aesthetic category **Just Beyond Listening** Michael C. Heller, 2023-11-14 Just Beyond Listening asks how we might think about encounters with sound that complicate standard accounts of aurality In a series of essays Michael C Heller considers how sound functions in dialogue with a range of sensory and affective modalities including physical co presence textual interference and spectral haunting The text investigates sound that is experienced in other parts of the body altered by cross wirings of the senses weaponized by the military or mediated and changed by cultural practices and memory Building on recent scholarship in sound studies and affect theory Heller questions not only how sound propagates acoustically but how sonic presences temper our total experience of the world around us *Silence and Absence in Literature and Music*, 2016-04-08 This volume focusses on the rarely discussed reverse side of traditional given objects of studies namely absence rather than presence of text and silence rather than sound It does so from the bifocal and interdisciplinary perspective which is a hallmark of the book series Word and Music Studies The twelve contributors to the main subject of this volume approach it from various systematic and historical angles and cover among others questions such as to what extent absence can become significant in the first place or iconic silent functions of musical scores as well as discussions of fields ranging from baroque opera to John Cage's 4 33 The volume is complemented by two contributions dedicated to further surveying the vast field of word and music studies The essays collected here were originally presented at the Ninth International Conference on Word and Music Studies held at London University in August 2013 and organised by the International Association for Word and Music Studies They are of relevance to scholars and students of literature music and intermediality studies as well as to readers generally interested in phenomena of absence and silence **Somatic Voices in Performance Research and Beyond** Christina

Kapadocha, 2020-10-21 Somatic Voices in Performance Research and Beyond brings together a community of international

practitioner researchers who explore voice through soma or soma through voice Somatic methodologies offer research processes within a new area of vocal somatic and performance praxis Voice work and theoretical ideas emerge from dance acting and performance training while they also move beyond commonly recognized somatics and performance processes From philosophies and pedagogies to ethnic racial and queer studies this collection advances embodied aspects of voices the multidisciplinary potentialities of somatic studies vocal diversity and inclusion somatic modes of sounding listening and writing voice Methodologies that can be found in this collection draw on eastern traditions body psychotherapy somatic psychology Alexander Technique Feldenkrais Method Authentic Movement Body Mind Centering Continuum Movement Integrative Bodywork and Movement Therapy Fitzmaurice Voicework Linklater Technique Roy Hart Method post Stanislavski and post Grotowski actor training traditions somaesthetics The volume also includes contributions by the founders of Shin Somatics Body and Earth Voice Movement Integration SOMart Somatic Acting Process This book is a polyphonic and multimodal compilation of experiential invitations to each reader's own somatic voice It culminates with the voices of contributing participants to a praxical symposium at East 15 Acting School in London July 19-20 2019 It fills a significant gap for scholars in the fields of voice studies theatre studies somatic studies artistic research and pedagogy It is also a vital read for graduate students doctoral and postdoctoral researchers

Popular Music Studies Today Julia Merrill, 2017-03-30

This volume documents the 19th edition of the biannual International Association for the Study of Popular Music In focus of the conference were present and future developments For example the diminishing income potential for musicians as well as the recording industry as a whole concurrent with the decreasing relevance of popular music in youth culture This is where computer games and social media come to the forefront At the same time the research of popular music has emancipated itself from its initial outsider

Interconnecting Music and the Literary Word Fausto Ciompi, Roberta Ferrari, Laura Giovannelli, 2018-07-27

Dealing with the interconnections between music and the written word this volume brings into focus an updated range of analytical and interpretative approaches which transcend the domain of formalist paradigms and the purist assumption of music's non referentiality Grouped into three thematic sections these fifteen essays by Italian British and American scholars shed light on a phenomenological network embracing different historical socio cultural and genre contexts and a variety of theoretical concepts such as intermediality the soundscape notion and musicalisation At one end of the spectrum music emerges as a driving cultural force an agent cooperating with signifying and communication processes and an element functionally woven into the discursive fabric of the literary work The authors also provide case studies of the fruitful musico literary dialogue by taking into account the seminal role of composers singer songwriters and performers From another standpoint the music in literature and literature in music dynamics are explored through the syntax of hybridisations transcoding experiments and iconic analogies

The Routledge Companion to Death and Literature W. Michelle Wang, Daniel Jernigan, Neil Murphy, 2020-12-07

The Routledge Companion to Death and Literature seeks to

understand the ways in which literature has engaged deeply with the ever evolving relationship humanity has with its ultimate demise It is the most comprehensive collection in this growing field of study and includes essays by Brian McHale Catherine Belling Ronald Schleifer Helen Swift and Ira Nadel as well as the work of a generation of younger scholars from around the globe who bring valuable transnational insights Encompassing a diverse range of mediums and genres including biography and autobiography documentary drama elegy film the novel and graphic novel opera picturebooks poetry television and more the contributors offer a dynamic mix of approaches that range from expansive perspectives on particular periods and genres to extended analyses of select case studies Essays are included from every major Western period including Classical Middle Ages Renaissance and so on right up to the contemporary This collection provides a telling demonstration of the myriad ways that humanity has learned to live with the inevitability of death where live with itself might mean any number of things from consoling to memorializing to rationalizing to fending off to evading and perhaps most compellingly of all to escaping Engagingly written and drawing on examples from around the world this volume is indispensable to both students and scholars working in the fields of medical humanities thanatography death studies life writing Victorian studies modernist studies narrative contemporary fiction popular culture and more 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 In order to show us how cultural phenomena are produced and enacted he takes us on stage and behind the scenes into the collective social action that goes into the realization of an opera The author demonstrates how artistic interpretation is translated into the routine work of the rehearsal studio and the theatre and how producers negotiate a practical reality with her or his performers to ultimately create extraordinary performances through the mundane everyday work that makes them possible The author calls for a sustained investigation of cultural phenomena not based solely on textual analysis but on the importance of collective work and social organization 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

Language and Sexuality (through and) beyond Gender Costas Canakis, Venetia Kantsa, Kostas Yiannakopoulos, 2010-04-16 This volume is a collection of papers on aspects of language and sexuality as understood and problematized by scholars in linguistics and anthropology The idea behind this volume was to bring together people working on language and sexuality issues from within these two fields given that linguistic research on this topic is more often than not fieldwork related and anthropological research characteristically focuses on issues of sexual onomasiology and semasiology a concomitant of its preoccupation with social categories and categorization This endeavor is in many respects a continuation of the discussion on the social constitution of gender while following up on a slowly but steadily growing tradition of research on language and sexuality both in relation to gender and beyond it Although gender and sexuality may be thought of as distinct in principle they interact not only in the framework provided by heteronormativity but also in

contexts where their presupposed alignment is questioned if not summarily rebuked Therefore if there is indeed something to be said about language and sexuality beyond gender any such discussion will also have to go through it On the other hand work on gendered language will have to co estimate the findings of research on language and sexuality Contributors in this volume have assumed a variety of theoretical positions from which to tackle their diverse topics covering a wide range of sexually relevant language pertaining to heterosexual lesbian gay and queer experience but also to voice silence the unconscious and nationalism Issues of identities and desires inevitably take center stage in many of the papers reflecting dominant theoretical approaches and tensions in the field even as authors may remain skeptical of the usefulness of the ensuing polarizations At the same time the polyphony envisioned by the editors and contributors in this volume will be operative in the ongoing critical appraisal of theoretical stances towards the intricate indexical relation between language gender and sexuality

Women in Music Karin Pendle,Melinda Boyd,2005-09-19 First published in 2006 Routledge is an imprint of Taylor Francis an Informa company

Edinburgh Companion to Gothic and the Arts David Punter,2019-08-05 The Gothic is a contested and complicated phenomenon extending over many centuries and across all the arts In The Edinburgh Companion to the Gothic and the Arts the range of essays run from medieval architecture and design to contemporary gaming and internet fiction from classical painting to the modern novel from ballet and dance to contemporary Goth music The contributors include many of the best known critics of the Gothic e g Hogle Punter Spooner Bruhm as well as newer names such as Kirk and Round The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well integrated book which will prove much more than a collection of disparate essays but rather a distinctive contribution to a field

Hosting the Monster Holly Lynn Baumgartner,Roger Davis,2008 Hosting the Monster responds to the call of the monstrous with not rejection but invitation Positing the monster as that which defies classification the essays in this collection are an ongoing engagement with that which lies outside of established boundaries With chapters ranging from the monstrous mother or the deformed child to subjectivity in transition this volume is not only of interest to film and gender scholars and literary and cultural theorists but also students of popular culture or horror Its wide appeal stems from its invitation both to entertain the monster and to widen the call to and the listening for the monsters that have not yet and perhaps must not yet come calling back This sense of hospitality and non hostility is one guiding principle of this collection suggesting that the ability to survey and research the otherwise may reveal more about the subjectivity of the self through the wisdom of the other however monstrous the manifestation Holly Lynn Baumgartner is an associate professor of Humanities and English at Mercy College of Northwest Ohio Her articles have appeared in Reflections Rhizomes American Book Review and other journals Roger Davis is an instructor of English at MacEwan College in Edmonton Canada He is co author of Essay Writing for Canadian Students and his literary interests include poetry poetics and popular culture Contents Preface Holly Lynn BAUMGARTNER

and Roger DAVIS Hosting the Monster Introduction Duane W KIGHT I Live in the Weak and the Wounded The Monster of Brad Anderson s Session 9 Amaya MURUZ BAL MURUZ BAL The Monster as a Victim of War The Returning Veteran in The Best Years of Our Lives Lucy FIFE Human Monstrosity Rape Ambiguity and Performance in Rosemary s Baby Inderjit GREWAL The Monstrous and Maternal in Toni Morrison s Beloved Hannah PRIEST The Witch and the Werewolf Rebirth and Subjectivity in Medieval Verse Holly Lynn BAUMGARTNER It s Never the Bass Opera s True Transgressors Sing Soprano Katherine ANGELL Joseph Merrick and the Concept of Monstrosity in Nineteenth Century Medical Thought Jessica WEBB Herculine Barbin Human Error Criminality and the Case of the Monstrous Hermaphrodite Cecilia A FEILLA Literary Monsters Gender Genius and Writing in Denis Diderot s On Women and Mary Shelley s Frankenstein Sorcha N FHLAINN Sweet Bloody Vengeance Class Social Stigma and Servitude in the Slasher Genre David M KINGSLEY It Came from Four Colour Fiction The Effect of Cold War Comic Books on the Fiction of Stephen King Liesbet DEPAUW The Monsters that Failed to Scare The Atypical Reception of the 1930s Horror Films in Belgium Roger DAVIS a white illusion of a man Snowman Survival and Speculation in Margaret Atwood s Oryx and Crake Notes on Contributors *Walt Whitman in Context* Joanna Levin, Edward Whitley, 2018-05-31 Walt Whitman is a poet of contexts His poetic practice was one of observing absorbing and then reflecting the world around him Walt Whitman in Context provides brief provocative explorations of thirty eight different contexts geographic literary cultural and political through which to engage Whitman s life and work Written by distinguished scholars of Whitman and nineteenth century American literature and culture this collection synthesizes scholarly and historical sources and brings together new readings and original research **Essays on the Song Cycle and on Defining the Field**, 2022-07-18 This volume assembles twelve interdisciplinary essays that were originally presented at the Second International Conference on Word and Music Studies at Ann Arbor MI in 1999 a conference organized by the International Association for Word and Music Studies WMA The contributions to this volume focus on two centres of interest The first deals with general issues of literature and music relations from culturalist historical reception aesthetic and cognitive points of view It covers issues such as conceptual problems in devising transdisciplinary histories of both arts cultural functions of opera as a means of reflecting postcolonial national identity the problem of verbalizing musical experience in nineteenth century aesthetics and of understanding reception processes triggered by musicalized fiction The second centre of interest deals with a specific genre of vocal music as an obvious area of word and music interaction namely the song cycle As a musico literary genre the song cycle not only permits explorations of relations between text and music in individual songs but also raises the question if and to what extent words and or music contribute to creating a larger unity beyond the limits of single songs Elucidating both of these issues with stimulating diversity the essays in this section highlight classic nineteenth and twentieth century song cycles by Franz Schubert Robert Schumann Hugo Wolf Richard Strauss and Benjamin Britten and also include the discussion of a modern successor of the song cycle the

concept album as part of today's popular culture *Practicing Culture* Craig Calhoun, Richard Sennett, 2007-08-07

Practicing Culture revitalizes the field of cultural sociology with an emphasis not on abstract theoretical debates but on showing how to put theoretical sources to work in empirical research. Each of the chapters in this book offer a provocative empirical case study of how culture works in practice and how practice makes and remakes culture. It is an essential tool for students and researchers of cultural theory, contemporary social theory and cultural sociology. **A Vision of the Orient** J.

L. Wisenthal, Sherrill E. Grace, Melinda Boyd, 2006-01-01 Best known as the story from the 1904 Puccini opera, the compelling modern myth of *Madame Butterfly* has been read, watched and re-interpreted for many years. This volume examines the *Madame Butterfly* narrative in a variety of cultural contexts: literary, musical, theatrical, cinematic, historical and political.

Singing Death Helen Dell, Helen M. Hickey, 2017-04-21 Death is an unanswerable question for humanity: the question that always remains unanswered because it lies beyond human experience. Music represents one of the most profound ways in which humanity struggles nevertheless to accommodate death within the scope of the living by giving a voice to death and the dead and a voice that responds. This book engages with the question of how music expresses and responds to the profound existential disturbance that death and loss present to the living. Each chapter offers readers an encounter with music as a way of speaking or responding to human mortality. Each chapter in its own way addresses these questions: How are death and the dead made present to us through music? How does music, as composed, performed and heard, respond to the brute fact of death for the living, the dying and the bereaved? These questions are addressed from a wide range of disciplinary perspectives: musicology, ethnomusicology, literature, history, philosophy, film studies, psychology and psychoanalysis. *Singing Death* also covers a wide range of musical genres from medieval love song to twenty-first century horror film music. The collection is accompanied by a website including some of the music associated with each of its chapters. *The Cambridge Companion to The Magic Flute* Jessica Waldoff, 2023-11-02 Since its premiere in 1791, *The Magic Flute* has been staged continuously and remains to this day Mozart's most performed opera worldwide. This comprehensive, user-friendly, up-to-date critical guide considers the opera in a variety of contexts to provide a fresh look at a work that has continued to fascinate audiences from Mozart's time to ours. It serves both as an introduction for those encountering the opera for the first time and as a treasury of recent scholarship for those who know it very well. Containing twenty-one essays by leading scholars and drawing on recent research and commentary, this *Companion* presents original insights on music, dialogue and spectacle and offers a range of new perspectives on key issues including the opera's representation of exoticism, race and gender. Organized in four sections: historical context, musical analysis, critical approaches and reception, it provides an essential framework for understanding *The Magic Flute* and its extraordinary afterlife.

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