The Powers of Music

AESTHETIC THEORY AND THE INVENTION OF OPERA



Ruth Katz

WITH A NEW INTRODUCTION BY THE AUTHOR

The Powers Of Music Aesthetic Theory And The Invention Of Opera

Suzanne M. Lodato, David Francis Urrows

The Powers Of Music Aesthetic Theory And The Invention Of Opera:

The Powers of Music Ruth Katz,1994-01-01 In this cultural history Ruth Katz conceives of opera as a laboratory dedicated to exploration of the powers hidden in the interaction between words and music Opera combines not only music and libretto but the sensuality acting out and lyricism that characterize the popular culture of the Italians The Powers of Music is thus a contribution to cultural studies providing unique insight into the social meaning of opera in Italy According to Katz opera's origins in Renaissance Italy can be traced to numerous characteristics of life at that time Among them are the belief of the Humanists that the magical properties of music could be harnessed the transition from polyphony to monody that gave musical expression to individualism the melodramatic propensity of Italian culture reflected in its literary and theatrical arts and the salons of Florentine aristocrats scientists and artists whose agenda included the challenge to rediscover how the ancient Greeks succeeded in heightening the rhetorical power of words by allying them with music Katz discusses each of these factors in detail In her new introduction Katz reconsiders her original work by discussing three topics The first has to do with the perception that there has been a major change in the academic climate for this kind of analysis The second relates to her concern with the eighteenth century expansion of the Florentine comparison of the attributes of the arts from which music emerges as the purest of all for being freest of external reference Third she reconsiders her initial impression that opera was on the wane The Powers of Music is an intriguing study that will be of interest to sociologists cultural historians and scholars of communication and popular culture **Divining the Powers of Music** Ruth Katz, 1986 In this cultural history Ruth Katz conceives of opera as a laboratory dedicated to exploration of the powers hidden in the interaction between words and music Opera combines not only music and libretto but the sensuality acting out and lyricism that characterize the popular culture of the Italians The Powers of Music is thus a contribution to cultural studies providing unique insight into the social meaning of opera in Italy According to Katz opera's origins in Renaissance Italy can be traced to numerous characteristics of life at that time Among them are the belief of the Humanists that the magical properties of music could be harnessed the transition from polyphony to monody that gave musical expression to individualism the melodramatic propensity of Italian culture reflected in its literary and theatrical arts and the salons of Florentine aristocrats scientists and artists whose agenda included the challenge to rediscover how the ancient Greeks succeeded in heightening the rhetorical power of words by allying them with music Katz discusses each of these factors in detail Galileo and the 'Invention' of Opera F. Kersten, 2013-04-18 Intended for scholars in the fields of philosophy history of science and music this book examines the legacy of the historical coincidence of the emergence of science and opera in the early modern period But instead of regarding them as finished products or examining their genesis or common ground or parallel ideas opera and science are explored by a phenomenology of the formulations of consciousness Gurwitsch as compossible tasks to be accomplished in common Schutz which share an ideal possibility or essence Husserl Although the ideas of Galileo and

Monteverdi form the parameters of the domain of phenomenological clarification the scope of discussion extends from Classical ideas of science and music down to the beginning of the nineteenth century but always with reference to the experience of sharing the sociality of a common world from which they are drawn Plessner and to which those ideas have given shape meaning and even substance At the same time this approach provides a non historicist alternative to understanding the arts and science of the modern period by critically clarifying the idea of whether their compossibility can rest on any other formulation of consciousness The Oxford Handbook of Opera Helen M. Greenwald, 2014 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera s adaption to changing artistic and political currents Fifty of the world s most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators. The synergy of power performance and identity recurs thematically throughout the volume s major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera s future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera A Language of Its **Own** Ruth Katz, 2010-01-15 The Western musical tradition has produced not only music but also countless writings about music that remain in continuous and enormously influential dialogue with their subject With sweeping scope and philosophical depth A Language of Its Own traces the past millennium of this ongoing exchange Ruth Katz argues that the indispensible relationship between intellectual production and musical creation gave rise to the Western conception of music This evolving and sometimes conflicted process in turn shaped the art form itself As ideas entered music from the contexts in which it existed its internal language developed in tandem with shifts in intellectual and social history Katz explores how this infrastructure allowed music to explain itself from within creating a self referential and rational foundation that has begun to erode in recent years A magisterial exploration of a frequently overlooked intersection of Western art and philosophy A Language of Its Own restores music to its rightful place in the history of ideas **Opera, Power and Ideology** Vlado Kotnik, 2010 Opera is able to offer enchanting performance sites in which people create and experience glamorous or ecstatic imagined worlds but behind this picture we find a real social organization embraced by reality which makes opera s world and its history accessible for ethnographic enquiry historical reflection and cultural analysis This book therefore presents the

author's original anthropological study which shows complex historical socio cultural political economic ideological academic and ethnographic facets of opera culture in Slovenia including the field sites of both Slovenian national opera houses in Ljubljana and Maribor The study explicates how social representations of opera are produced and enacted by different social agents involved within the Slovenian national operatic habitus and how opera is used as an idealized vision of nationhood and national identity in a provincial society The Mage's Images: Heinrich Khunrath in His Oratory and Laboratory, Volume 3 Peter J. Forshaw, 2025-06-13 This is the 3rd volume in a 4 volume work entitled The Mage's Images The work provides the first in depth examination of the life and works of Heinrich Khunrath 1560 1605 one of the great Hermetic philosophers whose Amphitheatre of Eternal Wisdom 1595 1609 has been described as one of the most important books in the whole literature of theosophical alchemy and the occult sciences Khunrath is best known for his novel combination of scripture and picture in the complex engravings in his Amphitheatre In this richly illustrated monograph Forshaw analyses occult symbolism with previously unpublished material offering insight into Khunrath's insistence on the necessary combination of alchemy magic and cabala in Oratory and Laboratory Music Theory and Natural Order from the Renaissance to the Early Twentieth Century Suzannah Clark, Alexander Rehding, 2001 Music theory of almost all ages has relied on nature in its attempts to explain music The understanding of what nature is however is subject to cultural and historical differences In exploring ways in which music theory has represented and employed natural order since the scientific revolution this volume asks some fundamental questions not only about nature in music theory but also the nature of music theory In an array of different approaches ranging from physical acoustics to theology and Lacanian psychoanalysis these essays examine how the multifarious conceptions of nature located variously between scientific reason and divine power are brought to bear on music theory They probe the changing representations and functions of nature in the service of music theory and highlight the ever changing configurations of nature and music as mediated by the music theoretical discourse **Essays on Music and the** Spoken Word and on Surveying the Field Suzanne M. Lodato, David Francis Urrows, 2005 The nine interdisciplinary essays in this volume were presented in 2003 in Berlin at the Fourth International Conference on Word and Music Studies which was sponsored by The International Association for Word and Music Studies WMA The nine articles in this volume cover two areas Surveying the Field and Music and the Spoken Word Topics include postmodernism philosophy German literary modernism opera film the Lied radio plays and verbal counterpoint They cover the works of such philosophers critics literary figures and composers as Argento Beckett Deleuze Guattari Feldman Glenn Gould Nietzsche Schubert Strauss Wagner and Wolfram Three films are discussed Casablanca The Fisher King and Thirty Two Short Films About Glenn Gould The Arts in Mind Ruth Katz, Ruth HaCohen, 2003-01-01 Amajor shift in critical attitudes toward the arts took place in

The Arts in Mind Ruth Katz, Ruth HaCohen, 2003-01-01 Amajor shift in critical attitudes toward the arts took place in the eighteenth century. The fine arts were now looked upon as a group divorced from the sciences and governed by their own rules. The century abounded with treatises that sought to establish the overriding principles that differentiate art from other

walks of life as well as the principles that differentiate them from each other This burst of scholarly activity resulted in the incorporation of aesthetics among the classic branches of philosophy heralding the cognitive turn in epistemology Among the writings that initiated this turn none were more important than the British contribution The Arts in Mind brings together an annotated selection of these key texts A companion volume to the editors Tuning the Mind which analyzed this major shift in world view and its historical context The Arts in Mind is the first representative sampling of what constitutes an important school of British thought The texts are neither obscure nor forgotten although most histories of eighteenth century thought treat them in a partial or incomplete way Here they are made available complete or through representative extracts together with an editor's introduction to each selection providing essential biographical and intellectual background The treatises included are representative of the changed climate of opinion which entailed new issues such as those of perception symbolic function and the role of history and culture in shaping the world Contents include Anthony Ashley Cooper Third Earl of Shaftesbury Characteristics Francis Hutcheson Inquiry Concerning Beauty Harmony and Design Hildebrand Jacob Of the Sister Arts An Essay James Harris On Music Painting and Poetry Charles Avison An Essay on Musical Expression James Beattie Essay on Poetry and Music as They Affect the Mind Daniel Webb Observations on the Correspondence between Poetry and Music Thomas Twining On Poetry Considered as an Imitative Art On the Different Senses of the Word Imitative as Applied to Music by the Ancients and by the Moderns Adam Smith Of the Nature of that Imitation which Takes Place in What are Called the Imaginative Arts Ruth Katz is Emanuel Alexandre Professor of Musicology at the Hebrew University in Jerusalem She is co editor with Carl Dahlhaus of Contemplating Music a four volume study of the philosophy of music Ruth HaCohen is Clarica and Fred Davidson Senior Lecturer of Musicology at the Hebrew University

Enjoying the Melody of Term: An Emotional Symphony within **The Powers Of Music Aesthetic Theory And The Invention Of Opera**

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