
Unsung Voices Opera And Musical Narrative In The N

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JANELLE LOGAN

The Danger of Music and Other Anti-Utopian Essays Routledge

In the contemporary world, voices are caught up in fundamentally different realms of discourse, practice, and culture: between sounding and nonsounding, material and nonmaterial, literal and metaphorical. In *The Voice as Something More*, Martha Feldman and Judith T. Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at

voice as both object of desire and material object. Using Mladen Dolar's influential *A Voice and Nothing More* as a reference point, *The Voice as Something More* reorients Dolar's psychoanalytic analysis around the material dimensions of voices—their physicality and timbre, the fleshiness of their mechanisms, the veils that hide them, and the devices that enhance and distort them. Throughout, the essays put the body back in voice. Ending with a new essay by Dolar that offers reflections on these vocal aesthetics and paradoxes, this authoritative, multidisciplinary collection, ranging from Europe and the Americas to East Asia,

from classics and music to film and literature, will serve as an essential entry point for scholars and students who are thinking toward materiality.

The Oxford Handbook of Country Music Cambridge University Press

Female characters assumed increasing prominence in the narratives of nineteenth- and early twentieth-century opera. And for contemporary audiences, many of these characters--and the celebrated women who played them--still define opera at its finest and most searingly affective, even if storylines leave them swooning and faded by the end of the drama. The presence and

representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space, focusing a critical lens at the text and the position and signification of female characters. Moving that lens onto the historical, *The Arts of the Prima Donna in the Long Nineteenth Century* sheds light on the singers who created and inhabited these roles, the flesh-and-blood women who embodied these fabled "doomed women" onstage before an audience. Editors Rachel Cowgill and Hilary Poriss lead a cast of renowned contributors in an impressive display of current approaches to the lives, careers, and performances of female opera singers. Essential theoretical perspectives reflect several broad themes woven through the volume—cultures of celebrity surrounding the female singer; the emergence of the quasi-mythical figure of the diva; explorations of the intricate and sundry arts associated with the prima donna, and with her representation in other media; and the diversity and complexity of contemporary responses to her. The prima donna influenced compositional practices,

determined musical and dramatic interpretation, and affected management decisions about the running of the opera house, content of the season, and employment of other artists—a clear demonstration that her position as "first woman" extended well beyond the boards of the operatic stage itself. *The Arts of the Prima Donna in the Long Nineteenth Century* is an important addition to the collections of students and researchers in opera studies, nineteenth-century music, performance and gender/sexuality studies, and cultural studies, as well as to the shelves of opera singers and enthusiasts.

Literature and Musical Adaptation
BRILL

The essays collected here raise a simple but rarely asked question: just what, exactly, is voice? From this founding question, many others proliferate: Is voice an animal category, as Aristotle thought? Or is it distinctively human? Is it essentially related to language? To music? To song and singing? Is it a mark of presence or of absence? Is it a kind of object? How is our sense of voice affected by the development of recording technology? The authors in this volume

approach such questions primarily by turning away from a general idea of voice and instead investigating what can be learned by attending to the qualities and acts of particular voices. The range is wide: from Poe's "Leigeia" to Woolf's *The Waves*, from Jussi Björling to Waltraud Meier, from song to oratorio to opera and beyond. Throughout, consistent with the volume's origin in papers delivered at the eighth biennial meeting of the International Association for Word and Music Studies, the role of voice in joining or separating words and music is paramount. These studies address key topics in musicology, literary criticism, philosophy, aesthetics, and performance studies, and will also appeal to practicing musicians.

On Voice Cambridge Scholars Publishing Approaches country music through an interdisciplinary lens, Features close analyses of gendered and racial disparities in country music, Examines politics of both the performance of country music and the scholarship surrounding it Book jacket.

Embodying Voice Princeton University Press

Thomas Adès is a dominant force in

contemporary music, whose work attracts significant attention and acclaim, and has been performed by many renowned ensembles. This volume – the first to present a range of scholarly essays on every aspect of Adès's music – offers authoritative accounts of Adès's major compositions from a variety of analytical, critical, cultural and historical perspectives. The opening chapters focus on Adès's earlier music, offering close readings of key works. Further essays focus on his engagement with forms and instrumental genres. The final chapters turn to Adès's texted music and highlight how themes introduced in earlier chapters cut across Adès's entire output. Richly illustrated with musical examples and supported by further online material, this book provides a multi-faceted portrait of Adès's work that opens up new ways of thinking about, and engaging with, his music.

The Arts of the Prima Donna in the Long Nineteenth Century Rodopi

London, 1820. The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation. Over the next

two decades, the city's tumult will reach new heights: as population expansion places different classes in dangerous proximity and ideas of political and social reform linger in the air, London begins to undergo enormous infrastructure change that will alter it forever. It is the London of this period that editors Roger Parker and Susan Rutherford pinpoint in this book, which chooses one broad musical category—voice—and engages with it through essays on music of the streets, theaters, opera houses, and concert halls; on the raising of voices in religious and sociopolitical contexts; and on the perception of voice in literary works and scientific experiments with acoustics. Emphasizing human subjects, this focus on voice allows the authors to explore the multifaceted issues that shaped London, from the anxiety surrounding the city's importance in the musical world at large to the changing vocal imaginations that permeated the epoch. Capturing the breadth of sonic stimulations and cultures available—and sometimes unavoidable—to residents at the time, *London Voices, 1820–1840* sheds new light on music in Britain and the richness of London culture

during this period.

The Politics of Musical Identity Princeton University Press

What happens when we listen to a film? How can we describe the relationship of sound to vision in cinema, and in turn our relationship as spectators with the audio-visual? Jean-Luc Godard understood the importance of the soundtrack in cinema and relied heavily on the impact of carefully constructed sound to produce innovative effects. For the first time, this book brings together his post-1979 multimedia works, and an analysis of their rich soundscapes. The book provides detailed critical discussions of feature-length films, shorts and videos, delving into Godard's inventive experiments with the cinematic soundtrack and offering new insights into his latest 3D films. By detailing the production contexts and philosophy behind Godard's idiosyncratic sound design, it provides an accessible route to understanding his complex use of music, speech and environmental sound, alongside the distorting effects of speed alteration and auditory excess. The book is framed by the concept of 'acoustic spectatorship': a way of cultivating active

listening in the viewer. It also draws on ideas by leading sound theorists, philosophers, musicians, and poets, giving particular emphasis to the pioneering thought of French sound engineer and theorist, Pierre Schaeffer. Softening the boundaries between film studies, sound studies and musicology, Godard and Sound re-evaluates Godard's work from a sonic perspective, and will prove essential reading for those wishing to rebalance the importance of sound for the study of cinema.

Musical Islands Taylor & Francis
Singing the Body Electric explores the relationship between the human voice and technology, offering startling insights into the ways in which technological mediation affects our understanding of the voice, and more generally, the human body. From the phonograph to magnetic tape and now to digital sampling, Miriama Young visits particular musical and literary works that define a century-and-a-half of recorded sound. She discusses the way in which the human voice is captured, transformed or synthesised through technology. This includes the sampled voice, the mechanical voice, the technologically

modified voice, the pliable voice of the digital era, and the phenomenon by which humans mimic the sounding traits of the machine. The book draws from key electro-vocal works spanning a range of genres - from Luciano Berio's *Thema: Omaggio a Joyce* to Radiohead, from Alvin Lucier's *I Am Sitting in a Room*, to Björk, and from Pierre Henry's *Variations on a Door* and a *Sigh* to Christian Marclay's *Maria Callas*. In essence, this book transcends time and musical style to reflect on the way in which the machine transforms our experience of the voice. The chapters are interpolated by conversations with five composers who work creatively with the voice and technology: Trevor Wishart, Katharine Norman, Paul Lansky, Eduardo Miranda and Bora Yoon. This book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy.

Schnittke Studies Routledge
This volume explores the way in which composers, performers, and critics shaped individual and collective identities in music from Europe and the United States from the 1860s to the 1950s. Selected essays

and articles engage with works and their reception by Richard Wagner, Georges Bizet (in an American incarnation), Lili and Nadia Boulanger, William Grant Still, and Aaron Copland, and with performers such as Wanda Landowska and even Marilyn Monroe. Ranging in context from the opera house through the concert hall to the salon, and from establishment cultures to counter-cultural products, the main focus is how music permits new ways of considering issues of nationality, class, race, and gender. These essays - three presented for the first time in English translation - reflect the work in both musical and cultural studies of a distinguished scholar whose international career spans the Atlantic and beyond.

Music and Belonging Between Revolution and Restoration Routledge

This volume brings together for the first time book chapters, articles and position pieces from the debates on music and identity, which seek to answer classic questions such as: how has music shaped the ways in which we understand our identities and those of others? In what ways has scholarly writing about music dealt with identity politics since the

Second World War? Both classic and more recent contributions are included, as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics. The essays approach the music-identity relationship from a wide range of methodological perspectives, ranging from critical historiography and archival studies, psychoanalysis, gender and sexuality studies, to ethnography and anthropology, and social and cultural theories drawn from sociology; and from continental philosophy and Marxist theories of class to a range of globalization theories. The collection draws on the work of Anglophone scholars from all over the globe, and deals with a wide range of musics and cultures, from the Americas, Australasia, Europe, the Middle East and Africa. This unique collection of key texts, which deal not just with questions of gender, sexuality and race, but also with other socially-mediated identities such as social class, disability, national identity and accounts and analyses of inter-group encounters, is an invaluable resource for

music scholars and researchers and those working in any discipline that deals with identity or identity politics.

A Theory of Narrative Drawing Routledge
Philip Glass and Robert Wilson's most celebrated collaboration, the landmark opera *Einstein on the Beach*, had its premiere at the Avignon Festival in 1976. During its initial European tour, Metropolitan Opera premiere, and revivals in 1984 and 1992, *Einstein* provoked opposed reactions from both audiences and critics. Today, *Einstein* is well on the way itself to becoming a canonized avant-garde work, and it is widely acknowledged as a profoundly significant moment in the history of opera or musical theater. *Einstein* created waves that for many years crashed against the shores of traditional thinking concerning the nature and creative potential of audiovisual expression. Reaching beyond opera, its influence was felt in audiovisual culture in general: in contemporary avant-garde music, performance art, avant-garde cinema, popular film, popular music, advertising, dance, theater, and many other expressive, commercial, and cultural spheres. Inspired by the 2012–2015 series

of performances that re-contextualized this unique work as part of the present-day nexus of theoretical, political, and social concerns, the editors and contributors of this book take these new performances as a pretext for far-reaching interdisciplinary reflection and dialogue. Essays range from those that focus on the human scale and agencies involved in productions to the mechanical and post-human character of the opera's expressive substance. A further valuable dimension is the inclusion of material taken from several recent interviews with creative collaborators Philip Glass, Robert Wilson, and Lucinda Childs, each of these sections comprising knee plays, or short intermezzo sections resembling those found in the opera *Einstein on the Beach* itself. The book additionally features a foreword written by the influential musicologist and cultural theorist Susan McClary and an interview with film and theater luminary Peter Greenaway, as well as a short chapter of reminiscences written by the singer-songwriter Suzanne Vega.

Postopera: Reinventing the Voice-Body BRILL

How is music implicated in the politics of belonging? Provocatively fusing recent European philosophy with music theory, this book explores the instrumental music of Haydn, Mozart and Beethoven, reveals connections between listening and constructions of community and testifies to Classical music's enduring political significance in an age of neoliberal exclusion.

Singing the Body Electric: The Human Voice and Sound Technology Cambridge Scholars Publishing

This work looks at the "voices" that speak to us through 19th-century classical music and opera. It proposes interpretive strategies that seek the polyphony and dialogism of music, celebrating musical gestures often marginalized by conventional musical analysis.

Godard and Sound Univ of California Press

Neubauer analyses the importance which nineteenth-century European composers, music critics and intellectuals attached to oral-vernacular speech.

Thomas Adès Studies Princeton University Press

This book offers an original new

conception of visual story telling, proposing that drawing, depictive drawing and narrative drawing are produced in an encompassing dialogic system of embodied social behavior. It refigures the existing descriptions of visual story-telling that pause with theorizations of perception and the articulation of form. The book identifies and examines key issues in the field, including: the relationships between vision, visualization and imagination; the theoretical remediation of linguistic and narratological concepts; the systematization of discourse; the production of the subject; idea and institution; and the significance of resources of the body in depiction, representation and narrative. It then tests this new conception in practice: two original visual demonstrations clarify the particular dialectic relationships between subjects and media, in an examination of drawing style and genre, social consensus and self-conscious constraint. The book's originality derives from its clear articulation of a wide range of sources in proposing a conception of narrative drawing, and the extrapolation of this new conception in two new visual

demonstrations.

Opera as Soundtrack University of Chicago Press

This is the first book-length study of the genre of 'artist-opera', in which the work's central character is an artist who is uncomfortable with his place in the world. It investigates how three such operas (Pfitzner's *Palestrina* (1915), Krenek's *Jonny spielt auf* (1926) and Hindemith's *Mathis der Maler* (1935)) contributed to the debate in early twentieth-century Germany about the place of art and the artist in modern society, and examines how far the artist-character may be taken as functioning as a persona for the real composer of the work. Because of their concern with the place of art within society, the works are also engaged with inherently political questions, and each opera is read in the light of the political context of its time: conservatism circa World War I, Americanism and democracy, and the rise of National Socialism.

Hermeneutics and Music Criticism Indiana University Press

In her new book, Carolyn Abbate considers the nature of operatic performance and the acoustic images of performance

present in operas from Monteverdi to Ravel. Paying tribute to music's realization by musicians and singers, she argues that operatic works are indelibly bound to the contingency of live singing, playing, and staging. She seeks a middle ground between operas as abstractions and performance as the phenomenon that brings opera into being. Weaving between opera's "facts of life" and a series of works including *The Magic Flute*, *Parsifal*, and *Pelléas*, Abbate explores a spectrum of attitudes towards musical performance, which range from euphoric visions of singers as creators to uncanny images of musicians as lifeless objects that have been resuscitated by scripts. In doing so, she touches upon several critical issues: the Wagner problem; coloratura, virtuosity, and their critics; the implications of disembodied voice in opera and film; mechanical music; the mortality of musical sound; and opera's predilection for scenes positing mysterious unheard music. An intersection between transcendence and intense physical grounding, she asserts, is a quintessential element of the genre, one source of the rapture that operas and their singers can

engender in listeners. *In Search of Opera* mediates between an experience of opera that can be passionate and intuitive, and an intellectual engagement with opera as a complicated aesthetic phenomenon. Marrying philosophical speculation to historical detail, Abbate contemplates a central dilemma: the ineffability of music and the diverse means by which a fugitive art is best expressed in words. All serious devotees of opera will want to read this imaginative book by a music-critical virtuoso.

A History of Opera Routledge

It can safely be said that when literary texts are utilized or adapted by a musician to create a new work of art, it is seldom that a diminished or lessened product results. Rather, such a merging usually enlarges and enhances both text and tune, perhaps significantly changing the message of the original. Discovering exactly what the new form has to offer and how it relates to the text or melody that preceded it is often a daunting task, requiring a close examination of both the author's and the composer's intent. The essays in this collection offer an analysis of several adaptations, some successful,

some not so successful, and attempt to assess just what the musicians or writers have modified or changed from to the original as they re-form it into an altogether different media. Ranging from Pasternak's appropriation of Tchaikovsky to Britten's operatic versions of *Billy Budd* and *The Turn of the Screw*, from Celan's use of fugal technique in his "Todesfuge" to the way that the musicianship of several women writers found voice in their writing, a broad spectrum of collaborations is examined. As readers examine an author's respect for a long dead musician (Hopkins' admiration of Purcell) or as they discover how John Harbison worked to transform Fitzgerald's musicality in *The Great Gatsby*, it will be evident that musical adaptations often provide a richness that the originals did not possess and that the potential for greatness is heightened when the arts intersect. [Storytelling in Opera and Musical Theater](#) University of Chicago Press
What happens in our unconscious minds when we listen to, produce or perform popular music? *The Unconscious* - a much misunderstood concept from philosophy and psychology - works through human

subjects as we produce music and can be traced through the music we engage with. Through a new collaboration between music theorist and philosopher, Smith and Overy present the long history of the unconscious and its related concepts, working systematically through philosophers such as Schopenhauer and Nietzsche, psychoanalysts such as Freud and Lacan, to theorists such as Deleuze and Kristeva. The theories offered are vital to follow the psychological complexity of popular music, demonstrated through close readings of individual songs, albums, artists, genres, and popular music practices. Among countless artists, *Listening to the Unconscious* draws from Prince to Sufjan Stevens, from Robyn to Xiu Xiu, from Joanna Newsom to Arcade

Fire, from PJ Harvey to LCD Sound System, each of whom offer exciting inroads into the fascinating worlds of our unconscious musical minds. And in return, theories of the unconscious can perhaps takes us deeper into the heart of popular music.

Carmen, a Gypsy Geography University of Chicago Press

'I listen to a piece and ask myself what has made the greatest impression on me.

What has moved me the most about it, what has excited me the most, what it is I want to write about, what sets my mind working, what sets off my imagination.'

Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection. For the first

time, the book makes available in one place writings previously widely dispersed amongst many journals and symposia. Resonances emerge that cross from essay to essay, with the result that a larger, coherent project is revealed. Insistent on the need of music analysis to be accompanied by a wider historical knowledge, Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand. His work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. With a prose style distinguished for its elegance and clarity, Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike.