

THE ATTRACTION OF CINEMA TO OPERA

VOCAL

APPARITIONS



Michal Grover-Friedlander

# Vocal Apparitions

**Marcel A. Müller**



## **Vocal Apparitions:**

**Vocal Apparitions** Michal Grover-Friedlander, 2014-12-25 Cinema and opera have become intertwined in a variety of powerful and unusual ways Vocal Apparitions tells the story of this fascinating intersection interprets how it occurred and explores what happens when opera is projected onto the medium of film Michal Grover Friedlander finds striking affinities between film and opera from Lon Chaney's classic silent film The Phantom of the Opera to the Marx Brothers A Night at the Opera to Fellini's E la nave va One of the guiding questions of this book is what occurs when what is aesthetically essential about one medium is transposed into the aesthetic field of the other For example Grover Friedlander's comparison of an opera by Poulenc and a Rossellini film both based on Cocteau's play The Human Voice shows the relation of the vocal and the visual to be surprisingly affected by the choice of the medium Her analysis of the Marx Brothers A Night at the Opera demonstrates how as a response to opera's infatuation with death cinema comically acts out a correction of opera's fate Grover Friedlander argues that filmed operas such as Zeffirelli's Otello and Friedrich's Falstaff show the impossibility of a direct transformation of the operatic into the cinematic Paradoxically cinema at times can be more operatic than opera itself thus capturing something essential that escapes opera's self-understanding A remarkable look at how cinema has been haunted and transformed by opera Vocal Apparitions reveals something original and important about each medium

*Postopera: Reinventing the Voice-Body* Jelena Novak, 2016-03-09 Both in opera studies and in most operatic works the singing body is often taken for granted In Postopera Reinventing the Voice Body Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies Arguing that the voice-body relationship itself is a producer of meaning she furthermore posits this relationship as one of the major driving forces in recent opera She takes as her focus six contemporary operas La Belle et la Bête Philip Glass Writing to Vermeer Louis Andriessen Peter Greenaway Three Tales Steve Reich Beryl Korot One Michel van der Aa Homeland Laurie Anderson and La Commedia Louis Andriessen Hal Hartley which she terms postoperas These pieces are sites for creative exploration where the boundaries of the opera world are stretched Central to this is the impact of new media a de-synchronization between image and sound or a redefinition of body-voice-gender relationships Novak dissects the singing body as a set of rules protocols effects and strategies That dissection shows how the singing body acts within the world of opera what interventions it makes and how it constitutes opera's meanings

**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 Routledge**

**Companion to Music and Modern Literature** Rachael Durkin,2022-05-26 Modern literature has always been obsessed by music It cannot seem to think about itself without obsessing about music And music has returned the favour The Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies The 37 chapters within consider the partnership through four lenses the universal opera and literature musical and literary forms and popular music and literature and touch upon diverse and pertinent themes for our modern times ranging from misogyny to queerness racial inequality to the claimed universality of whiteness This Companion therefore offers an essential resource for all who try to decode the musico literary exchange **Mystical Phenomena**

**Compared with Their Human and Diabolical Counterfeits** Albert Farges,1926 Faust, tr. into Engl. verse with notes by J.S. Blackie Johann Wolfgang von Goethe,1880 *The Enchanted Boundary* Walter Franklin Prince,1930 **Faust, a**

**Tragedy** Johann Wolfgang von Goethe,1880 **The Cambridge Companion to Opera Studies** Nicholas Till,2012-10-18

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline **IRASM**,2007 *Apparitions* Celia Green,Charles McCreery,1975 The subject of ghosts or apparitions is one of the perennial

fascination to mankind In this book Celia Green and Charles McCreery quote several hundred first hand accounts of ordinary men and women s encounters with ghostly figures animals and even objects Book jacket *Hallucinations and Illusions*

Edmund Parish,1897 *Proceedings of the Society for Psychological Research* Society for Psychological Research,1894 **Das**

**Gespräch über Formen und Platons Lysis deutsch** Rudolf Borchardt,1880 **Proceedings of the Society for**

**Psychical Research** Society for Psychological Research (Great Britain),1907 List of members in v 1 19 21 24 Seismographic Screams Jessica Payette,2008 **Proceedings** Society for Psychological Research,1907 **Choice** ,2005 **Current**

**Musicology** Austin Clarkson,2006 **Classical Vocal Music in Print** ,1995

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