

Reconfiguring Myth And Narrative In Contemporary

John Reef

Reconfiguring Myth and Narrative in Contemporary Opera Yayoi Uno Everett, 2015-11-30 Yayoi Uno Everett focuses on four operas that helped shape the careers of the composers Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun, which represent a unique encounter of music and production through what Everett calls multimodal narrative. Aspects of production design, the mechanics of stagecraft, and their interaction with music and sung texts contribute significantly to the semiotics of operatic storytelling. Everett's study draws on Northrop Frye's theories of myth, Lacanian psychoanalysis via Slavoj Žižek, Linda and Michael Hutcheon's notion of production, and musical semiotics found in Robert Hatten's concept of troping in order to provide original interpretive models for conceptualizing new operatic narratives.

Myth and Literature John B. Vickery, 1966 This collection of thirty-four major essays devoted to the theories, methods, and problems of major criticism offers a convenient and substantial introduction to one of the most distinctive trends in contemporary literary study. -- From publisher's description.

Film Music Analysis Frank Lehman, 2024-05-31 Since the establishment of film music studies, there has been a steady growth of serious analytical work on the film music repertoire. *Film Music Analysis: Studying the Score* offers the first collection of essays dedicated to the close investigation of musical structure and meaning in film music. Showcasing scholarship from a diverse and distinguished group of music theorists and musicologists, this book presents the many ways to inspect the inner workings of film music in a manner that is exciting and accessible to anyone curious about this music, regardless of their background in film or music theory. Each chapter takes as its focus one music-theoretical parameter and explores how that concept can be used to analyze and interpret film music. Covering theoretical concepts that range from familiar categories such as leitmotif and pitch structure to more cutting-edge ideas such as timbral associativity, topic theory, and metrical states, the book provides a toolkit with which to explore this captivatingly varied repertoire. With example analyses drawn from classic and contemporary films, *Film Music Analysis: Studying the Score* is a valuable teaching tool and an indispensable addition to the library of any lover of film and music.

Storytelling in Opera and Musical Theater Nina Penner, 2020-10-06 *Storytelling in Opera and Musical Theater* is the first systematic exploration of how sung forms of drama tell stories. Through examples from opera's origins to contemporary musicals, Nina Penner examines the roles of character-narrators and how they differ from those in literary and cinematic

works, how music can orient spectators to characters' points of view, how being privy to characters' inner thoughts and feelings may evoke feelings of sympathy or empathy, and how performers' choices affect not only who is telling the story but what story is being told. Unique about Penner's approach is her engagement with current work in analytic philosophy. Her study reveals not only the resources this philosophical tradition can bring to musicology but those which musicology can bring to philosophy, challenging and refining accounts of narrative, point of view, and the work-performance relationship within both disciplines. She also considers practical problems singers and directors confront on a daily basis, such as what to do about Wagner's Jewish caricatures and the racism of Orientalist operas. More generally, Penner reflects on how centuries-old works remain meaningful to contemporary audiences and have the power to attract new, more diverse audiences to opera and musical theater. By exploring how practitioners past and present have addressed these issues, *Storytelling in Opera and Musical Theater* offers suggestions for how opera and musical theater can continue to entertain and enrich the lives of 21st-century audiences.

The Routledge Handbook of Music Signification Esti Sheinberg, William P. Dougherty, 2020-03-17 The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.

Pierre Boulez Joseph Salem, 2023 Pierre Boulez was born a middle child to Léon and Marcelle Boulez on March 26, 1925 in Montbrison, a community not far from Saint-Étienne in the Loire valley of France. By today's faster standards, this put him a little over an hour from Lyon, about three hour's drive from Geneva, about five hours from Paris, and about seven from Baden-Baden—all future residences of Boulez during his formative period. Montbrison was predominately Catholic and relatively small: it probably had a population of about 7,000 during Boulez's childhood in the 1930s, while census statistics from 1968 begin at 11,213. By comparison, nearby Saint-Étienne had a census population of 223,223 in the same year, and Lyon stood at 527,800. While Montbrison was primarily agricultural, Boulez's father was an engineer. By the time Boulez

turned five, the family owned a private home and a radio that occasionally broadcast orchestral music. The radio came from a business trip abroad to the United States, but the family also traveled frequently within France. Thus, while he was born into a smaller community some distance from cultural centers in France, Boulez's childhood foreshadowed the slow, growing circumference of his worldly presence--

Ancient Mediterranean Sea in Modern Visual and Performing Arts Rosario Rovira Guardiola,2017-12-14 When thinking about the Mediterranean, Fernand Braudel's haunting words resound like an echo of the sea and its millenary history. From Prehistory until today, the Mediterranean has been setting, witness and protagonist of mythical adventures, of encounters with the Other, of battles and the rise and fall of cultures and empires, of the destinies of humans. Braudel's appeal for a long durée history of the Mediterranean challenged traditional views that often present it as a sea fragmented and divided through periods. This volume proposes a journey into the bright and dark sides of the ancient Mediterranean through the kaleidoscopic gaze of artists who from the Renaissance to the 21st century have been inspired by its myths and history. The view of those who imagined and recreated the past of the sea has largely contributed to the shaping of modern cultures which are inexorably rooted and embedded in Mediterranean traditions. The contributions look at modern visual reinterpretations of ancient myths, fiction and history and pay particular attention to the theme of sea travel and travellers, which since Homer's Odyssey has become the epitome of the discovery of new worlds, of cultural exchanges and a metaphor of personal developments and metamorphoses.

Music Glocalization David Hebert,Mikolaj Rykowski,2018-06-11 This unique edited volume offers a distinctive theoretical perspective and advanced insights into how music is impacted by the interaction of global forces with local conditions. As the first major book to apply the timely notion of “glocality” to music, this collection features robust scholarship on genres and practices from many corners of the world: from studies of European opera professions and the oeuvre of several contemporary art music composers, to music in Uzbekistan and Indonesia, urban street musicians, and even the didjeridoo. The authors interrogate theories of glocalization, distinguishing this notion from globalization and other more familiar concepts, and demonstrate how its application illuminates the mechanisms that link changing musical practices and technologies with their social milieu. This incisive book is relevant to scholars of many different specializations, particularly those with a deep interest in relationships between music and society, both past and present. More broadly, its discussions will be of value to those concerned with how changing policies and technologies impact cultural heritage and the creative approaches of performing artists worldwide.

Narrative, Social Myth and Reality in Contemporary Scottish and Irish Women's Writing Tudor Balinisteanu,2009-10-02 This book offers an original interdisciplinary analysis of the relations between myth, identity and social reality, involving elements of narratology theory, linguistics, philosophy, anthropology and social theory, harnessed to support an argument

firmly located in the area of literary criticism. This analysis yields a fairly extensive reinterpretation of the concept of myth, which is applied to the examination of the relationship between narrative and social reality as represented in texts by contemporary Scottish and Irish women writers. The main theoretical sources are Mikhail Bakhtin's theories of heteroglossia, Jacques Derrida's theories of citationality and Judith Butler's theories of subjectivity. The analysis framework developed in the book uses these theories to create a new way of understanding how literary texts change readers' worldviews by enticing them to accept alternative possibilities of cultural expression of identity and social order. The texts analysed in this book reconfigure naturalised stories that have become normative and constraining in conveying identities and visions of legitimate social orders. The book's focus on feminine identities places it alongside feminist analyses of reconstructions of fairy tales, myths or canonical stories that establish what counts as legitimate feminine identity. Studied here for the first time together, the writers whose texts form the interest of this book continue the revisionist work begun by other women writers who engage with the male generated literary, philosophical and humanist tradition. They share a view of narratives as tools for continually negotiating our identities, social worlds and socialisation scenarios. While the high-level theoretical discourse of the first part of the book requires specialised knowledge, the second part of the book, offering close readings of the texts, is both lively and accessible and should engage the interest of the general reader and academic alike. This book is written for all those who are interested in the power words have to hold sway over our inner and outer (social) worlds.

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn E. C. Sholes, 2018-05-24 Who inspired Johannes Brahms in his art of writing music? In this book, Jacquelyn E. C. Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music. By analyzing newly identified allusions alongside previously known musical references in works such as the B-Major Piano Trio, the D-Major Serenade, the First Piano Concerto, and the Fourth Symphony, among others, Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully, musically, and dramatically with material in other movements in ways not previously recognized. She highlights Brahms's ability to weave such references into broad, movement-spanning narratives, arguing that these narratives served as expressive outlets for his complicated, sometimes conflicted, attitudes toward the material to which he alludes. Ultimately, Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti, J. S. Bach, Haydn, Mozart, Schubert, Schumann, Wagner, and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history.

Proceedings of the Worldwide Music Conference 2021 Ildar D. Khannanov, Roman Ruditsa, 2021-04-12 This book presents sixteen chapters in Volume 1. This Volume I of the Proceedings of the Worldwide Music Conference 2021 offers a

smorgasbord of scientific approaches to music. The congress is one of a kind; it is dedicated not to a specific field but to the interdisciplinary developments and the interaction with the representatives from actual scientific disciplines. The languages of mathematics, computer science, semiotics, palaeography, and medicine are in the mix; geography of the studies is also impressive—Greece, Mexico, China, Russia, India, Poland, and USA, to name just a few. The purpose of such juxtaposition is to see how the terminology, categorical apparatus, and interpretations of music vary from science to science and how this can enrich the terminology of music theory. They cover a wide range of topics that the editors divided into four subfields: music in interdisciplinary contexts, music and current technology, musical instruments and voice, and music pedagogy and medicine. The opening section of the Proceedings is thus dedicated to the idea of interdisciplinarity, relationship of creator of theory of harmony Rameau to sciences of his time, the idea of number in music, co-creation, and the category of musical network. Three more chapters here deal with Russian palaeography, Indian musical genre, and the idea of musical semiotics. It is a kind of opening statement from music theorists. Part two, music and current technology, united three chapters, on “zero gravity” concept in modern music, discussion of scales as mathematical networks, and the innovation in digital music making, transforming it from stationary to mobile applications. The third part, musical instruments and voice, is of special interest because it is in the study of the instruments, the design, acoustic characteristics, and tuning, and sciences have cooperated with music theory for centuries. In addition to instruments, one chapter here is dedicated to voice. The last part, musical pedagogy and medicine, takes the reader even further into the interdisciplinary domain. The Proceedings is written in standard English language, prepared for the pleasure of reading of wide circles of professionals in different fields. The purpose of the editors is to bring this rather diverse set of texts into the context of a fruitful dialogue.

The Oxford Handbook of Music and the Body Youn Kim, Sander L. Gilman, 2019 This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online.

Singing in Signs Gregory J. Decker, Matthew R. Shaftel, 2020-01-23 Singing in Signs: New Semiotic Explorations of Opera offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages

composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

The Passions of Peter Sellars Susan McClary, 2019-01-25 Recognized as one of the most innovative and influential directors of our time, Peter Sellars has produced acclaimed—and often controversial—versions of many beloved operas and oratorios. He has also collaborated with several composers, including John C. Adams and Kaija Saariaho, to create challenging new operas. *The Passions of Peter Sellars* follows the development of his style, beginning with his interpretations of the Mozart-Da Ponte operas, proceeding to works for which he assembled the libretti and even the music, and concluding with his celebrated stagings of Bach's passions with the Berlin Philharmonic. Many directors leave the musical aspects of opera entirely to the singers and conductor. Sellars, however, immerses himself in the score, and has created a distinctive visual vocabulary to embody musical gesture on stage, drawing on the energies of the music as he shapes characters, ensemble interaction, and large-scale dramatic trajectories. As a leading scholar of gender and music, and the history of opera, Susan McClary is ideally positioned to illuminate Sellars's goal to address both the social tensions embodied in these operas as well as the spiritual dimensions of operatic performance. McClary considers Sellars's productions of Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*; Handel's *Theodora*; Messiaen's *Saint François d'Assise*; John C. Adams's *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, and *Doctor Atomic*; Kaija Saariaho's *L'amour de loin*, *La Passion de Simone*, and *Only the Sound Remains*; Purcell's *The Indian Queen*; and Bach's passions of *Saint Matthew* and *Saint John*. Approaching Sellars's theatrical strategies from a musicological perspective, McClary blends insights from theater, film, and literary scholarship to explore the work of one of the most brilliant living interpreters of opera.

Thomas Adès Studies Edward Venn, Philip Stoecker, 2021-11-25 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 Reception of Northrop Frye , 2021-08-31 The widespread opinion is that Northrop Frye's influence reached its zenith in the 1960s and 1970s, after which point he became obsolete, his work buried in obscurity. This almost universal opinion is summed up in Terry Eagleton's 1983 rhetorical question, *Who now reads Frye?* In *The Reception of Northrop Frye*, Robert D. Denham catalogues what has been written about Frye - books, articles, translations, dissertations and theses, and

reviews - in order to demonstrate that the attention Frye's work has received from the beginning has progressed at a geomantic rate. Denham also explores what we can discover once we have a fairly complete record of Frye's reception in front of us - such as Hayden White's theory of emplotments applied to historical writing and Byron Almén's theory of musical narrative. The sheer quantity of what has been written about Frye reveals that the only valid response to Eagleton's rhetorical question is a very large and growing number, the growth being not incremental but exponential.

John Adams Alexander Sanchez-Behar, 2020-04-21 Winner of the 2022 Vincent H. Duckles Award, Music Library Association *John Adams: A Research and Information Guide* offers the first comprehensive guide to the musical works and literature of one of the leading American composers of our time. The research guide catalogs and summarizes materials relating to Adams's work, providing detailed annotated bibliographic entries for both primary and secondary sources. Covering writings by and interviews with Adams, books, journal articles and book chapters, newspaper articles and reviews, dissertations, video recordings, and other sources, the guide also contains a chronology of Adams's life, a discography, and a list of compositions. Robust indexes enable researchers to easily locate sources by author, composition, or subject. This volume is a major reference tool for all those interested in Adams and his music, and a valuable resource for students and researchers of minimalism, contemporary American music, and twentieth-century music more broadly.

Latin America and the Transports of Opera Roberto Ignacio Díaz, 2024-01-15 *Latin America and the Transports of Opera* studies a series of episodes in the historical and textual convergence of a hallowed art form and a part of the world often regarded as peripheral. Perhaps unexpectedly, the archives of opera generate new arguments about several issues at the heart of the established discussion about Latin America: the allure of European cultural models; the ambivalence of exoticism; the claims of nationalism and cosmopolitanism; and, ultimately, the place of the region in the global circulation of the arts. Opera's transports concern literal and imagined journeys as well as the emotions that its stories and sounds trigger as they travel back and forth between Europe—the United States, too—and Latin America. Focusing mostly on librettos and other literary forms, this book analyzes Calderón de la Barca's baroque play on the myth of Venus and Adonis, set to music by a Spanish composer at Lima's viceregal court; Alejo Carpentier's neobaroque novella on Vivaldi's opera about Moctezuma; the entanglements of opera with class, gender, and ethnicity throughout Cuban history; music dramas about enslaved persons by Carlos Gomes and Hans Werner Henze, staged in Rio de Janeiro and Copenhagen; the uses of Latin American poetry and magical realism in works by John Adams and Daniel Catán; and a novel by Manuel Mujica Lainez set in Buenos Aires's Teatro Colón, plus a chamber opera about Victoria Ocampo with a libretto by Beatriz Sarlo. Close readings of these texts underscore the import and meanings of opera in Latin American cultural history.

The Cracked Art World Kayla Rush, 2022-06-10 This book presents a nuanced view of Northern Ireland, a place at once deeply mired in its past and seeking to forge a new future for itself as a 'post-post-conflict' place within the context of a

changing United Kingdom, a disintegrating Europe, and a globalized world. This is a Northern Ireland that is conflicted, segregated, and marginalized within modern Europe, but also hopeful and forward looking, seeking to articulate for itself a new place in the contemporary world.

The Rite of Spring at 100 John Reef, 2017-05-15 When Igor Stravinsky's ballet *Le Sacre du printemps* (The Rite of Spring) premiered during the 1913 Paris season of Sergei Diaghilev's Ballets Russes, its avant-garde music and jarring choreography scandalized audiences. Today it is considered one of the most influential musical works of the twentieth century. In this volume, the ballet finally receives the full critical attention it deserves, as distinguished music and dance scholars discuss the meaning of the work and its far-reaching influence on world music, performance, and culture. Essays explore four key facets of the ballet: its choreography and movement; the cultural and historical contexts of its performance and reception in France; its structure and use of innovative rhythmic and tonal features; and the reception of the work in Russian music history and theory.

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