



generally considered the first successful opera, through classics like Carmen and La Boheme, and spanning to Brokeback Mountain and The Death of Klinghoffer in recent years. Musician and critic Vivien Schweitzer acquaints readers with the genre's most important composers and some of its most influential performers, recounts its long-standing debates, and explains its essential terminology. Today, opera is everywhere, from the historic houses of major opera companies to movie theaters and public parks to offbeat performance spaces and our earbuds. A Mad Love is an essential book for anyone who wants to appreciate this living, evolving art form in all its richness.

The author discusses the theoretical issues of shows such as "Buffy the Vampire Slayer, America's Most Wanted, Sex and the City, The Cosby Show, Dallas, The Sopranos, Crimewatch" and "Big Brother."

Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman is the first musical examination of Bergman's style as an auteur filmmaker. It provides a comprehensive examination of all three aspects (music, sound effects, and voice) of Bergman's signature soundtrack-style. Through examinations of Bergman's biographical links to music, the role of music, sound effects, silence, and voice, and Bergman's working methods with sound technicians, mixers, and editors, this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography. Interdisciplinary in nature, this book bridges the fields of music, sound, and film.

An aspect of dying in opera, rarely observed or commented on, is Sudden Unexpected Death. There are many deaths in this melodramatic genre: most follow expected causes like murder, suicide, or old age. This book explores those deaths which occur without obvious natural causes. These are often central to the overall drama of the opera, representing denouements forming the epiphany of the story and the apotheosis for the audience. The book identifies 50 operas where such events occur, exploring the role of the dramatis personae, the circumstances of their dying, and specific themes that emerge. These include a preponderance of females, especially in the 19th century, who die mainly at the end of the operas, often in the context of tragedy. It charts the growing awareness in the medical sciences of the unconscious forces driving human behaviour, including liminal mental states and trances, which influenced these operas and continue to affect human behaviour to the present day. In addition, the changing philosophies that are intertwined with operatic narratives, in particular stemming from Kant, Hegel, Schopenhauer and Nietzsche, are important in the book's exegesis, as is the special role of Wagner's compositions. This leads to the exploration of recurrent concepts such as the Liebestod, the ewig Weibliche and redemption itself.

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