Opera can reveal something fundamental about a film, and film can do the same for an opera, argues Marcia J. Citron. Structured by the categories of Style, Subjectivity, and Desire, this volume advances our understanding of the aesthetics of the opera/film encounter. Case studies of a diverse array of important repertoire including mainstream film, opera-film, and postmodernist pastiche are presented. Citron uses Werner Wolf’s theory of intermediality to probe the roles of opera and film when they combine. The book also refines and expands film-music functions, and details the impact of an opera’s musical style on the meaning of a film. Drawing on cinematic traditions of Hollywood, France, and Britain, the study explores Coppola’s Godfather trilogy, Jewison’s Moonstruck, Nichols’s Closer, Chabrol’s La Cérémonie, Schlesinger’s Sunday, Bloody Sunday, Boyd’s Aria, and Ponnelle’s opera-films.

Marcia J. Citron is Lovett Distinguished Service Professor of Musicology at Rice University. She is the author of Opera on Screen (2000), as well as numerous articles on the topic of opera and film, in journals including Musical Quarterly, Music and Letters, and Journal of Musicology. Her other area of interest is women and gender in music, and she has written three books on this topic: Gender and the Musical Canon (1993), which won an award from the International Alliance for Women in Music; Letters of Fanny Hensel to Felix Mendelssohn (1987), which was awarded “Outstanding Academic Book” by Choice magazine; and Cécile Chaminde: A Bio-Bibliography (1988).
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When Opera Meets Film

Marcia J. Citron
Lovett Distinguished Service Professor of Musicology,
Rice University
For Liny and Edith,
with love and gratitude
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Many colleagues have imparted their wisdom and advice to make this a better book. I am especially grateful to the reader engaged by Cambridge University Press to vet the proposal and the complete manuscript. While applying a sharp critical eye and making helpful suggestions to shape the project into a coherent whole, this scholar understood what I was trying to do and how I was going about it. This intellectual compatibility is particularly valued in light of the interdisciplinary character of the book and the challenge in finding people who are expert in the three areas of opera, film, and their combination. I owe a similar debt to Helen Greenwald and Richard Leppert, who offered incisive comments on selected chapters, especially the Introduction and Chapter 2. Series editor Art Groos made invaluable suggestions on the style and tone of the whole.

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