

# Einstein On The Beach Opera

## **Einstein on the Beach : Une Exploration de l'Opéra Minimaliste Révolutionnaire**

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Introduction : Le Contexte et l'Impact d'Einstein on the Beach

Cette introduction pose le contexte historique et culturel de la création d'Einstein on the Beach, en 1976. Nous explorerons le climat artistique de l'époque, l'avènement du minimalisme musical et la place particulière occupée par cet opéra au sein du mouvement postmoderne. Son impact durable sur le monde de l'opéra et des arts visuels sera également abordé, en soulignant sa nature révolutionnaire. L'importance de la collaboration entre Philip Glass et Robert Wilson sera mise en lumière.

Chapitre 1 : La Genèse d'une Collaboration Unique : Philip Glass et Robert Wilson

Ce chapitre explore en profondeur la collaboration entre le compositeur Philip Glass et le metteur en scène Robert Wilson. Nous analyserons leurs parcours respectifs, leurs influences et comment leurs visions artistiques distinctes se sont complétées et ont fusionné pour donner naissance à Einstein on the Beach. Des anecdotes et des témoignages de la création seront intégrés pour illustrer la complexité et l'originalité de leur partenariat.

Chapitre 2 : L'Esthétique Minimaliste et la Structure de l'Opéra

Ici, nous décrypterons l'esthétique minimaliste de la musique de Philip Glass, caractérisée par des motifs répétitifs, des textures sonores simples et une structure harmonique minimaliste. L'organisation de l'opéra en quatre actes, sans véritable intrigue narrative, sera analysée, ainsi que l'utilisation de la répétition et des structures cycliques pour créer une expérience immersive et hypnotique.

Chapitre 3 : L'Expérience Scénique et la Nature Non-Narrative

Ce chapitre se concentre sur la mise en scène révolutionnaire de Robert Wilson. Nous analyserons la nature non-narrative de l'opéra, l'utilisation de symboles, d'images répétitives et de mouvements lents et précis pour créer un univers visuel unique et envoûtant. L'impact de la scénographie, des costumes, et de l'éclairage sur l'expérience du spectateur sera examiné.

## Chapitre 4 : L'Héritage et l'Influence d'Einstein on the Beach

Nous explorerons l'impact durable d' Einstein on the Beach sur le monde de l'opéra et les arts en général. Son influence sur les compositeurs, les metteurs en scène et les artistes visuels contemporains sera démontrée à travers des exemples concrets. Nous analyserons comment cet opéra a repoussé les limites de la forme opératique traditionnelle et a ouvert la voie à de nouvelles approches de la création artistique.

## Chapitre 5 : Récentes Recherches et Interpretations

Ce chapitre présentera les recherches et les interprétations récentes de l'opéra. Nous explorerons les nouvelles analyses critiques, les mises en scène contemporaines et les enregistrements audiovisuels récents. Les perspectives académiques et les débats critiques entourant Einstein on the Beach seront discutés, montrant son évolution d'interprétation au fil du temps.

## Conclusion : Un Opéra qui Continue de Résonner

La conclusion synthétisera les points clés abordés dans l'ebook et réaffirmera l'importance et la pertinence continue d'Einstein on the Beach dans le paysage artistique contemporain. Elle soulignera la capacité de l'œuvre à transcender les limites du temps et à continuer d'inspirer et d'interpeller les spectateurs et les artistes d'aujourd'hui.

Mots clés SEO: Einstein on the Beach, Philip Glass, Robert Wilson, opéra minimaliste, opéra contemporain, musique minimaliste, mise en scène, art visuel, post-modernisme, théâtre, expérimental, analyse musicale, interprétation artistique, héritage culturel.

## FAQ:

1. Quelle est la durée d'Einstein on the Beach? La durée varie selon les productions, mais tourne généralement autour de 4 à 5 heures.
2. Y a-t-il un récit linéaire dans l'opéra? Non, l'opéra est non-narratif, se concentrant sur des images et des symboles plutôt qu'une intrigue conventionnelle.
3. Quel est le rôle d'Einstein dans l'opéra? Le nom est plus une idée conceptuelle qu'une représentation littérale. Einstein symbolise la relativité, le temps et l'espace.
4. Où puis-je trouver des enregistrements d'Einstein on the Beach? Des enregistrements audio et vidéo sont disponibles en ligne et chez les disquaires spécialisés.
5. Comment est-ce que l'opéra est structuré? Il est structuré en quatre actes, avec des sections répétées et des structures cycliques.
6. Quel type de public est attiré par Einstein on the Beach? L'opéra attire un public varié, des amateurs d'opéra classique aux amateurs d'art contemporain et de musique minimaliste.
7. Existe-t-il des analyses critiques importantes sur l'œuvre? Oui, une vaste littérature critique existe, explorant l'esthétique, les thèmes et les influences de l'œuvre.

8. Est-ce que l'opéra est difficile d'accès pour un néophyte? L'absence d'intrigue traditionnelle peut être déroutante au début, mais l'expérience visuelle et sonore est intense et gratifiante.
9. Y a-t-il des productions récentes d'Einstein on the Beach ? Oui, l'opéra est régulièrement mis en scène dans le monde entier. Il est conseillé de consulter les sites web des opéras et des salles de spectacle.

#### Articles Liés:

1. Le Minimalisme Musical: Une Exploration des Principes et des Compositeurs Majeurs: Un article explorant l'histoire et les principes du minimalisme musical, avec des exemples de compositeurs clés.
2. Robert Wilson: Un Maître de la Mise en Scène: Une biographie et une analyse du travail de Robert Wilson, metteur en scène d'Einstein on the Beach.
3. Philip Glass: Compositeur Minimaliste et Prolifique: Un aperçu de la carrière et des œuvres de Philip Glass, en se concentrant sur ses innovations musicales.
4. L'Opéra Contemporain: Défis et Innovations: Un article discutant des tendances et des défis de l'opéra contemporain.
5. Le Postmodernisme dans les Arts: Un aperçu du mouvement postmoderne et de son impact sur les arts visuels et la musique.
6. L'Influence d'Einstein on the Beach sur l'Opéra Contemporain: Une analyse de l'héritage et de l'influence de l'opéra sur les œuvres ultérieures.
7. L'Esthétique Scénique d'Einstein on the Beach: Une Analyse Visuelle: Une étude détaillée de la scénographie, des costumes, et de l'éclairage de l'opéra.
8. Réflexions sur le Temps et l'Espace dans Einstein on the Beach: Une analyse des thèmes clés de l'opéra et de leurs significations symboliques.
9. Critiques et Interpretations d'Einstein on the Beach: Une Synthèse des Opinions: Une compilation des critiques et des interprétations de l'opéra, depuis sa création jusqu'à aujourd'hui.

**einstein on the beach opera: Einstein on the Beach: Opera beyond Drama** Jelena Novak, John Richardson, 2019-12-06 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.

**einstein on the beach opera:** *Einstein on the Beach* Philip Glass, MC 93 (Bobigny), 1992

**einstein on the beach opera: Words Without Music: A Memoir** Philip Glass, 2015-04-06  
New York Times Bestseller An NPR Best Book of the Year Winner of the Chicago Tribune Literary Award Finalist for the Marfield Prize, National Award for Arts Writing Reads the way Mr. Glass's compositions sound at their best: propulsive, with a surreptitious emotional undertow. —Corinna da Fonseca-Wollheim, New York Times Philip Glass has, almost single-handedly, crafted the dominant sound of late-twentieth-century classical music. Yet in *Words Without Music*, his critically acclaimed memoir, he creates an entirely new and unexpected voice, that of a born storyteller and an acutely insightful chronicler, whose behind-the-scenes recollections allow readers to experience those moments of creative fusion when life so magically merged with art. From his childhood in Baltimore to his student days in Chicago and at Juilliard, to his first journey to Paris and a life-changing trip to India, Glass movingly recalls his early mentors, while reconstructing the places that helped shape his creative consciousness. Whether describing working as an unlicensed plumber in gritty 1970s New York or composing *Satyagraha*, Glass breaks across genres and re-creates, here in words, the thrill that results from artistic creation. *Words Without Music* ultimately affirms the power of music to change the world.

**einstein on the beach opera: Writings on Glass** Richard Kostelanetz, Robert Flemming, 1999-01-01 Philip Glass, composer of symphonies, operas (*Einstein on the Beach*, *Akhmaten*, *Orphe*), film scores (*Kundun*, *Mishima*, *Koyaanisqatsi*), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and discography have been updated for the paperback edition. Philip Glass, composer of symphonies, operas (*Einstein on the Beach*, *Akhmaten*, *Orphe*), film scores (*Kundun*, *Mishima*, *Koyaanisqatsi*), songs, and music for dance is a musician who determined early on that he wanted to compose independently, apart from institutions. That decision has made him a controversial figure among academic musicians, in spite of his rigorous training at Juilliard, and with Nadia Boulanger in Paris. Richard Kostelanetz has gathered a lively and varied collection of writings about Philip Glass's work, along with several interviews and a conversation between Glass and sculptor Richard Serra. The chronology of the works and discography have been updated for the paperback edition.

**einstein on the beach opera: 1000 Airplanes on the Roof** Philip Glass, David Henry Hwang, Jerome Sirlin, 1989

**einstein on the beach opera: A Mad Love** Vivien Schweitzer, 2018-09-18 A lively introduction to opera, from the Renaissance to the twenty-first century There are few art forms as visceral and emotional as opera -- and few that are as daunting for newcomers. *A Mad Love* offers a spirited and indispensable tour of opera's eclectic past and present, beginning with Monteverdi's *L'Orfeo* in 1607, generally considered the first successful opera, through classics like *Carmen* and *La Bohème*, 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.

**einstein on the beach opera: *Singing Archaeology*** John Richardson, 1999-01-01 Illuminates the aesthetics of a major American composer.

**einstein on the beach opera: Robert Wilson** Robert Wilson, 2011 The styles of high and pop culture come together with classical and new media in Robert Wilson's video portraits. The personalities they present refer in part to their own biographical details, but also to sources in cultural history. For example, Robert Downey Jr. plays the part of the corpse in Rembrandt's painting the Anatomy Lesson of Dr. Nicolaes Tulp (1632), while Brad Pitt demonstrates the expressive power of his acting with pistol and boxer shorts. Published to accompany the exhibition at ZKM, Center for Art and Media, Karlsruhe, May - August 2010. English and German text.

**einstein on the beach opera: American Opera** Elise Kuhl Kirk, 2001 A treasure trove of information, American Opera sketches musical traits and provides plot summaries, descriptions of sets and stagings, and biographical details on performers, composers, and librettists for more than 100 American operas. 86 photos.

**einstein on the beach opera: Moonwalking with Einstein** Joshua Foer, 2011-03-03 The blockbuster phenomenon that charts an amazing journey of the mind while revolutionizing our concept of memory "Highly entertaining." —Adam Gopnik, The New Yorker "Funny, curious, erudite, and full of useful details about ancient techniques of training memory." —The Boston Globe An instant bestseller that has now become a classic, Moonwalking with Einstein recounts Joshua Foer's yearlong quest to improve his memory under the tutelage of top mental athletes. He draws on cutting-edge research, a surprising cultural history of remembering, and venerable tricks of the mentalist's trade to transform our understanding of human memory. From the United States Memory Championship to deep within the author's own mind, this is an electrifying work of journalism that reminds us that, in every way that matters, we are the sum of our memories.

**einstein on the beach opera: Robert Wilson** Margery Arent Safir, 2011 Through 25 interviews with prominent figures in the performing and visual arts worlds, this is a complete and revelatory portrait of Robert Wilson and his inspired craft. Robert Wilson has put his original stamp on masterpieces from Mozarts The Magic Flute and Puccinis Madame Butterfly to William Shakespeares sonnets. Through his extraordinary use of light and his understanding of the significance of language in theater and the importance of movement on stage, gleaned from his experience as a dancer, Wilson has become one of the worlds most esteemed and revolutionary figures working in theater today. Wilson is well-known for pushing the boundaries of theater, and has won over sixty awards and honors for his work, including a nomination for the Pulitzer Prize for Drama, an Obie, two Guggenheim Fellowship awards and the Rockefeller Foundation Fellowship, election to the American Academy of Arts and Letters, and the National Design Award for Lifetime Achievement. A critical text features interviews with twenty-five world-renowned artists, composers, actors, writers, theater directors, costume designers, scenographers, scholars, and curators who offer their perspectives on Wilsons work and on working with Wilson. The artist and his craft are elucidated by Marina Abramovic, Pierre Bergé, Daniel Conrad, Giuseppe Frigeni, Gao Xingjian, Philip Glass, Sacha Goldman, Jonathan Harvey, Isabelle Huppert, Ivan Nagel, John Rockwell, Viktor & Rolf, Serge von Arx, Rufus Wainwright, and Robert Wilson himself. His creative development is further documented through images chosen by the artist for this publication, and a list of his complete works completes the monograph. This book celebrates the singular achievements of this unique artist, from his earliest works to his collaborations with the Berliner Ensemble to his most recent work, The Life and Death of Marina Abramovic.

**einstein on the beach opera: Einstein on the Beach** Robert Wilson, Philip Glass, 2012 Debating at the Avignon Festival in France in 1976, Robert Wilson and Philip Glass' Einstein on the

Beach completely reinvented opera, synthesizing the musical and theatrical avant-gardes of its time into one spectacular five-hour extravaganza. Colossal in ambition, length and scale, it appeared on paper to obey all the conventions of opera--four acts, the singers on the stage, duets, choirs, an orchestra pit--but it drastically departed from them in all other respects. *Einstein on the Beach* had no plot, the singers did not play characters, the music was minimalist and repetitive, and connections between the images and the music were also fairly minimal. Nonetheless, the opera successfully stormed the gates of classical opera and seized the public imagination. Following its 1976 premiere, the work was staged twice, in 1984 (at the Brooklyn Academy of Music) and 1992 (at Princeton)--and then, for the first time in 20 years, it was performed in January 2012 at the University of Michigan, Ann Arbor, an event that paved the way for an official tour that commences in March 2012, with stops in London, Toronto, Brooklyn, Berkeley, Mexico City and Amsterdam. This anniversary volume gathers previously unpublished material that includes Robert Wilson's original workbook, sketches and storyboards annotated with Philip Glass' notes, as well as photographs from the opera's various world tours. Together these documents illustrate the genesis of a collaboration that created a revolution in contemporary opera.

**einstein on the beach opera:** *Ticket to the Opera* Phil G. Goulding, 1999-08-31 In *Ticket to the Opera*, Phil G. Goulding finally makes the magic and mystique of opera accessible to all. Here he offers a complete operatic education, including history, definitions of key musical terms, opera lore and gossip, portraits of famous singers and the roles they immortalized, as well as pithy introductions to the greatest operas of Europe and America and their composers. The book's centerpiece is what Goulding terms the collection--85 classics, among them *Aida*, *The Marriage of Figaro*, *Carmen*, and *Madama Butterfly*, that have been packing the world's opera houses for years. This entertaining, meticulously researched book also includes a fascinating chapter on American opera from George Gershwin's *Porgy and Bess* to Philip Glass's *Einstein on the Beach* and a discussion of the gems of twentieth-century opera featuring works like Leos Janáček's *The Cunning Little Vixen*, Alban Berg's *Lulu*, and Sergei Prokofiev's *The Love for Three Oranges*. Whether you're a curious neophyte, a music lover interested in branching out, or an aficionado eager to compare notes with a brilliant fellow opera buff, you'll prize *Ticket to the Opera* as an essential volume in your music library.

**einstein on the beach opera: The Oxford Illustrated History of Opera** Roger Parker, 2001 A historical survey of opera, from its beginnings in Florence 400 years ago, up to opera in the 1990s.

**einstein on the beach opera:** *The Cambridge Companion to Twentieth-Century Opera* Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics and practitioners. Beginning with a discussion of the century's vital inheritance from late-romantic operatic traditions in Germany and Italy, the text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations (including symbolism, expressionism, neo-classicism and minimalism) are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia and the Soviet Union, the United Kingdom and United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music theatre, operettas and musicals, filmed opera, and ends with a discussion of the position of the genre in today's cultural marketplace.

**einstein on the beach opera: Apeirogon: A Novel** Colum McCann, 2020-02-25 NEW YORK TIMES BESTSELLER • "A quite extraordinary novel. Colum McCann has found the form and voice to tell the most complex of stories, with an unexpected friendship between two men at its powerfully beating heart."—Kamila Shamsie, author of *Home Fire* FINALIST FOR THE DUBLIN LITERARY AWARD • LONGLISTED FOR THE BOOKER PRIZE • WINNER OF THE NATIONAL JEWISH BOOK AWARD • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Independent • The New York Public Library • Library Journal From the National Book Award-winning and bestselling author of

Let the Great World Spin comes an epic novel rooted in the unlikely real-life friendship between two fathers. Bassam Aramin is Palestinian. Rami Elhanan is Israeli. They inhabit a world of conflict that colors every aspect of their lives, from the roads they are allowed to drive on to the schools their children attend to the checkpoints, both physical and emotional, they must negotiate. But their lives, however circumscribed, are upended one after the other: first, Rami's thirteen-year-old daughter, Smadar, becomes the victim of suicide bombers; a decade later, Bassam's ten-year-old daughter, Abir, is killed by a rubber bullet. Rami and Bassam had been raised to hate one another. And yet, when they learn of each other's stories, they recognize the loss that connects them. Together they attempt to use their grief as a weapon for peace—and with their one small act, start to permeate what has for generations seemed an impermeable conflict. This extraordinary novel is the fruit of a seed planted when the novelist Colum McCann met the real Bassam and Rami on a trip with the non-profit organization Narrative 4. McCann was moved by their willingness to share their stories with the world, by their hope that if they could see themselves in one another, perhaps others could too. With their blessing, and unprecedented access to their families, lives, and personal recollections, McCann began to craft *Apeirogon*, which uses their real-life stories to begin another—one that crosses centuries and continents, stitching together time, art, history, nature, and politics in a tale both heartbreaking and hopeful. The result is an ambitious novel, crafted out of a universe of fictional and nonfictional material, with these fathers' moving story at its heart.

**einstein on the beach opera: Black Opera** Naomi Andre, 2018-05-04 From classic films like *Carmen Jones* to contemporary works like *The Diary of Sally Hemings* and *U-Carmen eKhayelitsha*, American and South African artists and composers have used opera to reclaim black people's place in history. Naomi André draws on the experiences of performers and audiences to explore this music's resonance with today's listeners. Interacting with creators and performers, as well as with the works themselves, André reveals how black opera unearths suppressed truths. These truths provoke complex, if uncomfortable, reconsideration of racial, gender, sexual, and other oppressive ideologies. Opera, in turn, operates as a cultural and political force that employs an immense, transformative power to represent or even liberate. Viewing opera as a fertile site for critical inquiry, political activism, and social change, *Black Opera* lays the foundation for innovative new approaches to applied scholarship.

**einstein on the beach opera: The Theatre of Robert Wilson** Arthur Holmberg, 1996 The first comprehensive study of the leading American avant-garde theatre director Robert Wilson.

**einstein on the beach opera: Mad Scenes and Exit Arias** Heidi Waleson, 2018-10-02 From the Wall Street Journal's opera critic, a wide-ranging narrative history of how and why the New York City Opera went bankrupt—and what it means for the future of the arts In October 2013, the arts world was rocked by the news that the New York City Opera—"the people's opera"—had finally succumbed to financial hardship after 70 years in operation. The company had been a fixture on the national opera scene—as the populist antithesis of the grand Metropolitan Opera, a nurturing home for young American talent, and a place where new, lively ideas shook up a venerable art form. But NYCO's demise represented more than the loss of a cherished organization: it was a harbinger of massive upheaval in the performing arts—and a warning about how cultural institutions would need to change in order to survive. Drawing on extensive research and reporting, Heidi Waleson, one of the foremost American opera critics, recounts the history of this scrappy company and reveals how, from the beginning, it precariously balanced an ambitious artistic program on fragile financial supports. Waleson also looks forward and considers some better-managed, more visionary opera companies that have taken City Opera's lessons to heart. Above all, *Mad Scenes and Exit Arias* is a story of money, ego, changes in institutional identity, competing forces of populism and elitism, and the ongoing debate about the role of the arts in society. It serves as a detailed case study not only for an American arts organization, but also for the sustainability and management of nonprofit organizations across the country.

**einstein on the beach opera: Alain Elkann Interviews**, 2017-09-15 Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over

twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. Alain Elkann Interviews will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

**einstein on the beach opera:** *Repeating Ourselves* Robert Fink, 2005-09-13 Where did musical minimalism come from—and what does it mean? In this significant revisionist account of minimalist music, Robert Fink connects repetitive music to the postwar evolution of an American mass consumer society. Abandoning the ingrained formalism of minimalist aesthetics, *Repeating Ourselves* considers the cultural significance of American repetitive music exemplified by composers such as Terry Riley, Steve Reich, and Philip Glass. Fink juxtaposes repetitive minimal music with 1970s disco; assesses it in relation to the selling structure of mass-media advertising campaigns; traces it back to the innovations in hi-fi technology that turned baroque concertos into ambient easy listening; and appraises its meditative kinship to the spiritual path of musical mastery offered by Japan's Suzuki Method of Talent Education.

**einstein on the beach opera:** *Musical Portraits* Joshua S. Walden, 2017-12-05 Joshua S. Walden's *Musical Portraits: The Composition of Identity in Contemporary and Experimental Music* explores the wide-ranging but under-examined genre of musical portraiture. It focuses in particular on contemporary and experimental music created between 1945 and the present day, an era in which conceptions of identity have changed alongside increasing innovation in musical composition as well as in the uses of abstraction, mixed media, and other novel techniques in the field of visual portraiture. In the absence of physical likeness, an element typical of portraiture that cannot be depicted in sound, composers have experimented with methods of constructing other attributes of identity in music, such as character, biography, and profession. By studying musical portraits of painters, authors, and modern celebrities, in addition to composers' self-portraits, the book considers how representational and interpretive processes overlap and differ between music and other art forms, as well as how music is used in the depiction of human identities. Examining a range of musical portraits by composers including Peter Ablinger, Pierre Boulez, Morton Feldman, Philip Glass, György Ligeti, and Virgil Thomson, and director Robert Wilson's on-going series of video portraits of modern-day celebrities and his portrait opera *Einstein on the Beach*, *Musical Portraits* contributes to the study of music since 1945 through a detailed examination of contemporary understandings of music's capacity to depict identity, and of the intersections between music, literature, theater, film, and the visual arts.

**einstein on the beach opera:** *Circus Days and Nights* Robert Lax, 2009-06-02 Though many hold him to be one of the greatest American poets of this century, Lax has maintained a low profile, living and writing in seclusion on the Greek island of Patmos. In *Circus Days & Nights*, Lax's three great long poems on the circus—"Circus of the Sun,†? "Mogador's Book,†? and "Sunset City†?—are collected together for the first time, placing this early masterwork in the position within American literature that it so richly deserves. Each of the three poems in this collection expresses a reverence for the acts of daring, beauty, and grace that make the circus the singular event it is. What also emerges is the drawing of a link between this world of the circus—wherein a tent is erected, acts are performed, and then the tent is disassembled only to be re-erected the next day—and Lax's faith. As Denise Levertov has said, "the radiant security of Lax's faith appears in his work as a serenity of tone.†?"

**einstein on the beach opera:** *Spunk* Chic Street Man, Zora Neale Hurston, George C. Wolfe, 2000 THE STORY: Hurston's evocative prose and Wolfe's unique theatrical style blend to create an evening of theatre that celebrates the human spirit's ability to overcome and endure. Utilizing the blues, choral narrative and dance, the three tales focus

**einstein on the beach opera:** *Stories from the City of God* Pier Paolo Pasolini, 2019-05-21 Now in paperback, a collection of the legendary filmmaker's short fiction and nonfiction from 1950 to 1966, in which we see the machinations of the creative mind in post-World War II Rome. In a portrait of the city at once poignant and intimate, we find artistic witness to the customs, dialect, squalor, and beauty of the ancient imperial capital that has succumbed to modern warfare,



marginalization, and mass culture. The sketches portray the impoverished masses that Pasolini calls the sub-proletariat, those who live under Third World conditions and for whom simple pleasures, such as a blue sweater in a storefront window, are completely out of reach. Pasolini's art develops throughout the works collected here, from his early lyricism to tragicomic outlines for screenplays, and finally to the maturation of his Neo-realism in eight chronicles on the shantytowns of Rome. The pieces in this collection were all published in Italian journals and newspapers, and then later edited by Walter Siti in the original Italian edition.

**einstein on the beach opera: Wagner Without Fear** William Berger, 2010-06-16 Do you cringe when your opera-loving friends start raving about the latest production of Tristan? Do you feel faint just thinking about the six-hour performance of Parsifal you were given tickets to? Does your mate accuse you of having a Tannhäuser complex? If you're baffled by the behavior of Wagner worshipers, if you've longed to fathom the mysteries of Wagner's ever-increasing popularity, or if you just want to better understand and enjoy the performances you're attending, you'll find this delightful book indispensable. William Berger is the most helpful guide one could hope to find for navigating the strange and beautiful world of the most controversial artist who ever lived. He tells you all you need to know to become a true Wagnerite--from story lines to historical background; from when to visit the rest room to how to sound smart during intermission; from the Jewish legend that possibly inspired Lohengrin to the tragic death of the first Tristan. Funny, informative, and always a pleasure to read, Wagner Without Fear proves that the art of Wagner can be accessible to everyone. Includes: - The strange life of Richard Wagner--German patriot (and exile), friend (and enemy) of Liszt and Nietzsche - Essential opera lore and lobby talk - A scene-by-scene analysis of each opera - What to listen for to get the most from the music - Recommended recordings, films, and sound tracks

**einstein on the beach opera: Perfect Lives** Robert Ashley, 2011 Also includes selections from a series of talks at the Center for Contemporary Music at Mills College in 1989--Pref.

**einstein on the beach opera: The Oxford Handbook of New Audiovisual Aesthetics** John Richardson, Claudia Gorbman, Carol Vernallis, 2013-10-03 Media forms and genres are proliferating as never before, from movies, computer games and iPods to video games and wireless phones. This essay collection by recognized scholars, practitioners and non-academic writers opens discussion in exciting new directions.

**einstein on the beach opera: War & War** László Krasznahorkai, George Szirtes, 2006-04-17 From the winner of the 2015 Man Booker International Prize A novel of awesome beauty and power by the Hungarian master, Laszla Krasznahorkai. Winner of a 2005 PEN Translation Fund Award. War and War, Laszla Krasznahorkai's second novel in English from New Directions, begins at a point of danger: on a dark train platform Korim is on the verge of being attacked by thuggish teenagers and robbed; and from here, we are carried along by the insistent voice of this nervous clerk. Desperate, at times almost mad, but also keenly empathic, Korim has discovered in a small Hungarian town's archives an antique manuscript of startling beauty: it narrates the epic tale of brothers-in-arms struggling to return home from a disastrous war. Korim is determined to do away with himself, but before he can commit suicide, he feels he must escape to New York with the precious manuscript and commit it to eternity by typing it all on the world-wide web. Following Korim with obsessive realism through the streets of New York (from his landing in a Bowery flophouse to his moving far uptown with a mad interpreter), War and War relates his encounters with a fascinating range of humanity, a world torn between viciousness and mysterious beauty. Following the eight chapters of War and War is a short prequel acting as a sequel, Isaiah, which brings us to a dark bar, years before in Hungary, where Korim rants against the world and threatens suicide. Written like nothing else (turning single sentences into chapters), War and War affirms W. G. Sebald's comment that Krasznahorkai's prose far surpasses all the lesser concerns of contemporary writing.

**einstein on the beach opera: Music Downtown** Kyle Gann, 2006-02-13 This collection represents the cream of the more than five hundred articles written for the Village Voice by Kyle

Gann, a leading authority on experimental American music of the late twentieth century. Charged with exploring every facet of cutting-edge music coming out of New York City in the 1980s and '90s, Gann writes about a wide array of timely issues that few critics have addressed, including computer music, multiculturalism and its thorny relation to music, music for the AIDS crisis, the brand-new art of electronic sampling and its legal implications, symphonies for electric guitars, operas based on talk shows, the death of twelve-tone music, and the various streams of music that flowed forth from minimalism. In these articles—including interviews with Yoko Ono, Philip Glass, Glenn Branca, and other leading musical figures—Gann paints a portrait of a bristling era in music history and defines the scruffy, vernacular field of Downtown music from which so much of the most fertile recent American music has come.

**einstein on the beach opera: An Eye for Music** John Richardson, 2012-01-26 In *An Eye for Music*, John Richardson navigates key areas of current thought - from music theory to film theory to cultural theory - to explore what it means that the experience of music is now cinematic, spatial, and visual as much as it is auditory.

**einstein on the beach opera: PostSecret** Frank Warren, 2005-11-29 The project that captured a nation's imagination. The instructions were simple, but the results were extraordinary. You are invited to anonymously contribute a secret to a group art project. Your secret can be a regret, fear, betrayal, desire, confession, or childhood humiliation. Reveal anything -- as long as it is true and you have never shared it with anyone before. Be brief. Be legible. Be creative. It all began with an idea Frank Warren had for a community art project. He began handing out postcards to strangers and leaving them in public places -- asking people to write down a secret they had never told anyone and mail it to him, anonymously. The response was overwhelming. The secrets were both provocative and profound, and the cards themselves were works of art -- carefully and creatively constructed by hand. Addictively compelling, the cards reveal our deepest fears, desires, regrets, and obsessions. Frank calls them graphic haiku, beautiful, elegant, and small in structure but powerfully emotional. As Frank began posting the cards on his website, PostSecret took on a life of its own, becoming much more than a simple art project. It has grown into a global phenomenon, exposing our individual aspirations, fantasies, and frailties -- our common humanity. Every day dozens of postcards still make their way to Frank, with postmarks from around the world, touching on every aspect of human experience. This extraordinary collection brings together the most powerful, personal, and beautifully intimate secrets Frank Warren has received -- and brilliantly illuminates that human emotions can be unique and universal at the same time.

**einstein on the beach opera: Warped Passages** Lisa Randall, 2009-10-21 The universe has many secrets. It may hide additional dimensions of space other than the familiar three we recognize. There might even be another universe adjacent to ours, invisible and unattainable . . . for now. *Warped Passages* is a brilliantly readable and altogether exhilarating journey that tracks the arc of discovery from early twentieth-century physics to the razor's edge of modern scientific theory. One of the world's leading theoretical physicists, Lisa Randall provides astonishing scientific possibilities that, until recently, were restricted to the realm of science fiction. Unraveling the twisted threads of the most current debates on relativity, quantum mechanics, and gravity, she explores some of the most fundamental questions posed by Nature—taking us into the warped, hidden dimensions underpinning the universe we live in, demystifying the science of the myriad worlds that may exist just beyond our own.

**einstein on the beach opera: Voicing Gender** Naomi Adele André, 2006 Documents the changes in approaches to gender in opera in the early 19th century.

**einstein on the beach opera: Galileo's Daughter** Dava Sobel, 2009-05-26 Inspired by a long fascination with Galileo, and by the remarkable surviving letters of Galileo's daughter, a cloistered nun, Dava Sobel has written a biography unlike any other of the man Albert Einstein called the father of modern physics- indeed of modern science altogether. *Galileo's Daughter* also presents a stunning portrait of a person hitherto lost to history, described by her father as a woman of exquisite mind, singular goodness, and most tenderly attached to me. *Galileo's Daughter* dramatically recolors

the personality and accomplishment of a mythic figure whose seventeenth-century clash with Catholic doctrine continues to define the schism between science and religion. Moving between Galileo's grand public life and Maria Celeste's sequestered world, Sobel illuminates the Florence of the Medicis and the papal court in Rome during the pivotal era when humanity's perception of its place in the cosmos was about to be overturned. In that same time, while the bubonic plague wreaked its terrible devastation and the Thirty Years' War tipped fortunes across Europe, one man sought to reconcile the Heaven he revered as a good Catholic with the heavens he revealed through his telescope. With all the human drama and scientific adventure that distinguished Dava Sobel's previous book *Longitude*, *Galileo's Daughter* is an unforgettable story

**einstein on the beach opera: Painting on Paper** Josef Albers, Isabelle Dervaux, 2011

Summary: This publication presents a wealth of in part unknown colored works on paper by Josef Albers (1888-1976), documented for the first time. It was not until the German-born artist emigrated to the U.S. that he emerged as a prominent artist and influential teacher. Beginning in about 1940, Albers allowed himself to be inspired by Mexico's pre-Columbian architecture, sculpture and textile art, which led to a liberation of his aesthetic sensibilities and to unconventional, radiant pitches of color, the likes of which modern painting in Europe had never seen before. In ca. 1950, he discovered the square, in his eyes the ideal form for color. He was both a resolute painter as well as a color philosopher. Each of the works on paper presented here arouses a sensuous fascination for the phenomenality of color.

**einstein on the beach opera: BAM... and Then It Hit Me** Karen Brooks Hopkins, 2021-11-02

President Emerita of the Brooklyn Academy of Music (BAM) Karen Brooks Hopkins pens *BAM...and Then It Hit Me*, an inspiring memoir of her 36 years at the iconic cultural institution, America's oldest performing arts center. The book has a sharp focus on concepts such as leadership, innovation, urban revitalization (including the transformation of Brooklyn from Manhattan Outpost to the coolest neighborhood on the planet), as highly successful cultural fundraising played critical roles in the colorful evolution of this world-class cultural juggernaut in the performing arts.

**einstein on the beach opera: Life Is Beautiful** Brainwash, Thierry Guetta, 2020-02-05

Featuring a wide variety of new, unseen material and serves as a retrospective on Mr. Brainwash's career, thus far, *It's a Wonderful World* follows his unique and captivating journey as an artist, from filming street artists to becoming a worldwide phenomenon. With personal pieces from Mr. Brainwash's past, it includes never-before-seen photos from Mr. Brainwash's time entrenched in the street art scene. Mr. Brainwash has always been known for the large scale of his work. From his 80,000 square foot Los Angeles solo show in 2011 to a six-story tall Queen Elizabeth II, in her coronation attire, holding a Union Jack spray can, which was installed on the side of the Old Sorting Office in London. This book is no different. It is an exploration into the mind of one of this generation's true art provocateurs. The book is an eclectic mixture of art, photography, and inspiration. A project seven years in the making, this book reflects Mr. Brainwash's style and how he has bridged the gap between this art and his life -- becoming a living embodiment of his words and his art.

**einstein on the beach opera: Opera** Piero Weiss, 2002 *In Opera: A History in Documents*,

Piero Weiss presents a wide-ranging, vivid, and carefully researched tour of operatic history. A unique anthology of primary source material, this survey includes 115 chronologically organized selections--passages from private letters, public decrees, descriptions of first performances, portions of libretti, literary criticism and satire, newspaper reviews and articles, and poetry and fiction--from opera's late Renaissance infancy through modern times. This first-hand testimony allows students to experience the history of opera as eyewitnesses, offering an immediacy and validity unmatched by standard histories. Readers are transported to a Medici wedding in sixteenth-century Florence, to the Haymarket Theatre for a performance of Handel's *Rinaldo*, to Mozart at work on *Die Entführung aus dem Serail*, and to Bertolt Brecht's writing desk, among many other landmarks in opera's history. Weiss expertly guides students, providing highly accessible headnotes to each selection that both contextualize the excerpts and position them within the broader historical narrative. In

addition, he offers original translations of more than half of the selections in the book, many of which appear here in English for the first time. Stage settings, costumes, portraits, contemporary playbills, and other illustrations enliven the text and help to recreate the feel of the era under discussion. *Opera: A History in Documents* is an intrinsically lively text that will enrich college courses on opera and delight any music-loving reader.

**einstein on the beach opera:** Talking Music William Duckworth, 1999-05-07 *Talking Music* is comprised of substantial original conversations with seventeen American experimental composers and musicians—including Milton Babbitt, Pauline Oliveros, Steve Reich, Meredith Monk, and John Zorn—many of whom rarely grant interviews. The author skillfully elicits candid dialogues that encompass technical explorations; questions of method, style, and influence; their personal lives and struggles to create; and their aesthetic goals and artistic declarations. Herein, John Cage recalls the turning point in his career; Ben Johnston criticizes the operas of his teacher Harry Partch; La Monte Young attributes his creative discipline to a Mormon childhood; and much more. The results are revelatory conversations with some of America's most radical musical innovators.

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