

Digital Narratives of Opera

I. WORLDWIDE DISTRIBUTION AND NEW CONDITIONS OF THE OPERATIC NARRATION

The opera has started to use digital instruments to deal with its greatest challenge: the expansion and renovation of its public. In fact, the main impact of the introduction of new technologies has not to do with spectacular purposes, but it concerns the distribution of filmed operas through all channels based on digital instruments: on the one side, the television through satellite or, as is increasingly common, optical fiber, and on the other side, the distribution on DVD. The development of digital technology used for the diffusion of operatic performances means above all a wider public at home. Today, the major festivals and opera houses broadcast some of their outstanding productions. Almost all opera houses are commissioning the filming of its most important productions which are subsequently distributed worldwide. Moreover, as we all know, the dynamics of the technology have enabled less expensive equipment needed to generate audiovisual products and decisively influenced an extraordinary increase of operatic video productions available in the market. The more availability of the filmed operatic repertoire and the increase of public audience, therefore, are the major consequences of the utilization of digital technologies in the dissemination of opera.

Therefore, it is necessary to specify the conditions under which the audio-visual format favors a certain way "to attend the opera," which is not exactly identical to that which occurs within a theater. Let me turn now to an issue not so much quantitative, but qualitative, as we need to explore the consequences of the digital filming as one of the main formats for the aesthetic experience of the opera spectators today. We could be seduced by the temptation to characterize negatively the increasing presence of visual aspects in the opera as a symptom of decadence. Without going any further, when Andrew Darley defined spectacle as the central category of commercial digital cinema, he introduced a radical critical vision: the spectacle grows at the expense of the narrative.¹ Thus, the seduction of the show is a distraction from the story, and those films where the spectacle is built through the use of digital techniques show an evident weakness in terms of narrative intensity. Darley's hypothesis also involves a relationship between the boom of digital effects and the big box office successes and he supposes the increase of the number of spectators as the main consequence.

I think Darley's perspective about cinema has itself a strong problem of consistency because he defends a very narrow version of Kristin Thompson and David Bordwell's definition of Hollywood studio filmmaking as "classical" cinema.² When David Bordwell and Kristin Thompson were working about the idea of classical cinema, they tried to probe if films made in this system of production shared some standardized norms of construction. One of those norms consists of a mode of narration with a high communicative density, a way of canonical narration causally structured around characters. Bordwell has been defending in recent times the flexibility of his view by considering the new and recent aspects of cinema.³ Though my goal here is not to go deeper into a critic of Darley's perspectives, the following

pages will show how Darley's diffidence of technology cannot be supported by an analysis of the impact of the digital filming in the case of the opera.

Now, if we wish to explore the very opposite side of Darley's account, one way to approach the question is to examine if (and how) the filmed opera enhances the narrative aspects of performance. But it is possible to consider performative gestures, expressions or movements as narrative elements?⁴

Let us talk about a performance of *Die Entführung aus dem Serail* filmed at the Zurich Opera House in 2004.⁵ There, in the first act, while Konstanze sings an aria, the spectator watches a long close-up of the actor who performs Bassa Selim's character. The shoot, which lasts more than 25 seconds, shows a gesture of love for Konstanze in the eyes of the male performer, the well-known actor Klaus Maria Brandauer. "Her pain, her tears, her strength ... Strung further my heart. Who would dare to use force against a noble heart? No, Konstanze, Selim also has a heart; Selim also knows the meaning of love!" These words express Selim's state of soul, after Konstanze's performance of her aria in the first act. His admiration for Konstanze has been reinforced when she expressed the steadfastness and purity of her love for Belmonte. As we know, the plot of *Die Entführung aus dem Serail* consists basically in the abduction of Konstanze by the Bassa Selim. The plot finally reaches a successful conclusion, after endless entanglement, when Konstanze is freed and can return to her beloved Belmonte, thanks to the goodness of Bassa. Therefore, the 25 seconds of Bassa's close-up are very important for the dramatic plot of the opera, because his admiration for Konstanze's nobility of sentiment anticipates a trait of his character that is a key in the outcome, the decision to accept Konstanze's love for Belmonte. This kind of a 25-second shoot for showing a character that is not singing is not usual in filmed operas, and most of the time there is a dramatic representation

of the interaction based on very dynamic changes of shoots. However, we find here a particular attention toward the subtlety of a look in a dramatic interpretation. For the spectator of an opera on DVD everything is completely defined by the decisions of the film director, who is the one who selects how our eyes perceive the stage. With continuous close-ups on the singers, the spectator's attention is more heightened and concentrated than the usual experience of any observer in an opera house. The clear and close view of the singer's gestures, movements and expressions during the performance allows us to have a different experience of the dramatic narrative. This closeness and increased visibility of dramatic action also introduce performative narration as a protagonist in the opera. The aesthetic appreciation of gestures, movements and expressions becomes a central element, but also creates an intensiveness to the dramatic narration, a closeness to the dramatic events which offer the psychological shades that impregnate its meaning. Our attention is not interrupted; we are guided through the performance in a more continuous, almost automatic way. Obviously, this does not mean that someone who is watching an operatic performance at home will feel totally bound; it is rather a more subtle psychological conditioning of our attention, which becomes selective and focuses our understanding and sensitivity on specific elements of the stage. This perspective involves two assumptions:

1. - In many operatic scores, there is a previous narrative structure. We may find those elements proposed to define the narration in a very flexible Aristotelian sense: libretti contain a plot built around a certain ideal of verisimilitude that includes characters as main dramatic agents.
2. – During the last two decades the theatrical dimensions of opera performance have reached a higher artistic status.

Could we say that the film, through the increased visibility of the actions and gestures, and its linear structure, is helping to increase the spectator's attention towards the plot? What is the scientific basis on which we can support this hypothesis?

II. NEUROSCIENCE AND FILM OPERATIC NARRATION

Thanks to the proximity, the camera captures the actor expressing emotions and the spectator is spontaneously addressed to the causal reading of the story, which is a kind of causal reading based on the recognition of the expression of emotions. We are certainly approaching one of the key issues in any theory of narrative. The empathy, as a fundamental mechanism in the narration, has been addressed recently from different perspectives that we need to explore in order to provide a coherent basis to our hypothesis. Ami Coplan proposes a careful reflection on the role of empathy in narrative. She understands it as a process of imagination which mainly involves taking a perspective akin of a participant in the narrative: "When I empathize with another, I take up his or her psychological perspective and imaginatively experience, to some degree or another, what he or she experiences."⁶ In Verdi's *Don Carlo*, there is a moment - where the main character, performed by Rolando Villazon, meets the woman he loves, his father Philip II's wife - which can be a good example to deepen the nuances that Ami Coplan explores in the concept of empathy.⁷ That's the heart of the second scene in the first act, after some situations which provide the spectator with the prospect of Don Carlo's tragic destiny, something that he himself was aware and manifested in his first speech "Io l'ho perduta." However, that first

meeting alone with his stepmother renewed Don Carlo's hope for receiving some indication of correspondence. While she pronounces "Prencesse Filippo udir vorrà la mia Preghiera..." (00: 36:45) Don Carlo stares at her from the other extreme of the stage, full of expectation for her answer. At this point, there is a change of the shoot, the camera shows much closer Don Carlo's expectant figure. That is one of the moments in the entire opera where more easily the spectator may feel the urge to know what the Queen will say, as if he had taken up completely the passionate perspective of the prince. Are we talking, therefore, about a situation of empathy in which the spectator would be automatically driven to adopt the perspective of the character? Even in this moment of great emotional intensity, I do not think that the spectator is guided by the imagination of the expectations of the protagonist. As we all know from our own experience, the spectator has a whole range of information about the circumstances surrounding the protagonist of a book. In this case, he might know about the future conduct of the queen more than what Don Carlo is supposed to know himself. This means that my adoption of the perspective of the protagonist can be independent of the knowledge that I possess about him. Indeed, this is an argument that has already been exposed by Noël Carroll.⁸ Ami Coplan has expressed one of the most interesting nuances in her concept of empathy with regard to the same difficulty. She proposes the hybrid solution: that the spectator holds an empathetic attitude at the same time as he keeps the conscience of not being the character of the narrative.⁹

However, this does not mean that we have to make an effort to overcome the barriers imposed by our knowledge, and that we need to work hard with our imagination. Sometimes, although we know the outcome of a story because we know from prior versions or we have watched it a long time ago, we still have the same tendency to empathize like the first time. This fact reveals that the empathic

mechanisms become active with a remarkable degree of unconscious automatism, so that we process emotions and create expectations in line with the characters before and even regardless of the conscious knowledge that we have. This emotional automatism when observing other's feelings of pain, fear or anger raises a powerful question that has recently received an answer from an ambitious general conception of interpersonal relationships. It is a theory defended by Vittorio Gallese, the Italian physiologist, based on the discovery of the so-called mirror neurons and supported by the latest developments in various sectors of experimental neurobiology and evolutionary psychology. His theory proposes that the imitation, empathy, and the attribution of intentions are dependent on a shared mechanism: a process of "Embodied Simulation."¹⁰ The basic idea is that when a person looks at the movement of the body of someone or looks at his expressions of emotions or even when he anticipates other's intentions, then he is always implementing a mechanism of simulation.¹¹ To understand a moving body, I need, so to speak, understand with all my body. When I am seeing someone who bends an arm, I understand it because the movement I have represented in my brain represents how I move my arm. Why do we need always a representation of our own body? Rizzolatti and Gallese have discovered a set of neurons, the first in primates and then in humans, that becomes active when the observation of animal and/or human movement and emotional expressions takes place. They are the already famous mirror neurons, which are responsible for the activation, during the observation of an action, of the same neuronal mechanism put in place during the implementation of the action itself.¹² Investigations of the Department of Neuroscience at the University of Parma also address other elements that characterized Coplan's empathy as a central mechanism in the narration; it is the understanding or allocation of the intentions of others. In one of

the most recent experiments, consisting of identifying brain areas involved specifically in the recognition of the intentions of a very simple action, a hand that grasps objects, the results imply again the mirror neurons. The area of mirror neurons involved in the execution and observation of the action is identified as an active part in the forecast of intentions as well. In the field of studies on emotion, there is ample evidence of the connection between the motor and sensory neural system and the emotional. One of the most interesting experiments on that connection shows the importance of embodied simulation in the responses characterized as empathetic. Observers of a series of cartoons that were taken to produce artificial facial gestures as smile or laugh found drawings more fun than those who departed from a gestural neutral basis.¹³ This experiment depends on the recognition of a poignant gesture and body activation of the same taking place, through the activation of neural circuits that could overlap. About these empathetic responses, Gallese also expresses the relationship that they would have to mirror neurons and their previous character to the conscious responses: "However, we must note that in everyday life we are able to decode the quality of the sensations or emotions embedded in the behavior of others witnessed without the necessity of any intervening complex cognitive mediation."¹⁴ If we remain within the limits of this scientific conception, we must recognize that there is a subconscious level where we are receiving a lot of information about the intentions, actions and emotions of the characters. Thus, we would accept the theoretical assumptions of Gallese suggesting that the unconscious activation of a wide range of inputs constitute much of the narrative reality of a work. Let us look again into the narratives of Opera.

As we know, the plot of the opera *Così fan Tutte* consists of a test of fidelity proposed by the wily Don Alfonso. Ferrando and Guglielmo accept the challenge and

pretend to go to war to test the fidelity of their beloveds, Dorabella and Fiordiligi respectively. Upon their return, disguised, each one becomes a suitor for his friend's beloved, and both manage to provoke unfaithful behaviors. However, there is a happy ending. The duet between Fiordiligi and Dorabella that opens Scene 2 of the first act, "Ah, guarda, sorella" is the first time that both appear on stage together. Don Alfonso has already succeeded in convincing Ferrando and Guglielmo about the need to test the fidelity of their loved ones in the scene 1. A wide shot of the scene shows Dorothea Röschmann (Fiordiligi) and Katharina Kammerloher (Dorabella) wearing clothes from the sixties, sitting on a sofa. Immediately, the camera goes to a close up of Fiordiligi: she is smiling while looking at a picture frame in her hands (whose photo the spectator cannot see).¹⁵ She brings the object up to her lips (The spectator cannot see what is happening because Fiordiligi's face is hidden behind the photo frame). During these actions, the spectator immediately:

1. - Interprets Fiordiligi's smile as an expression of joy related to the person she is looking at in the picture. (Assumption "a")

2. - Assumes that she has kissed the picture. (Assumption "b")

In terms of the Theory of Embodied Simulation, the two related assumptions imply two actions of unconscious simulation: first, the recognition of Fiordiligi's facial expression as joy, and second, the understanding of Fiordiligi's action when bringing the photo frame up to her face. These two cognitive processes correspond to two of the categories explained above; assumption "a" is related to the empathetic understanding of emotions, and assumption "b" refers to the understanding of actions.

Both processes are closely connected, we could say that it is very difficult to separate them; in addition, assumption "a" and assumption "b" are fundamental cognitive processes for the activation of a third process which corresponds to the third category described by Gallese: the attribution of intentions. It seems that there are many cognitive activities performed by those unconscious mechanisms already recognized in the neurobiology of mirror neurons, whereas all processes nourish a level of subjectivity characterized by the strong level of self consciousness. The cognitive processes described as embodied simulation are probably active parts of our attention, in so far as they are cognitive devices whose function consists of selection. Thus, while the filming of an opera ensures an easier view of all those elements capable of activating the processes of embodied simulation, there should also be an increase in the spectator's attention. However, this issue should be addressed while taking into account some approaches from the latest research on emotions.¹⁶

Nöel Carroll emphasizes the power of emotions for structuring the experience. Emotions serve as a reflector, bringing details to the foreground with a special phenomenological glow.¹⁷ In life, in contrast to fiction, emotions compel us to choose relevant details in a situation where there is a jumble of unstructured details. Emotions warn us of danger or other circumstances which are important for us. Carroll acknowledges a positive cognitive role of emotions in accordance with one of the deepest scientific views in the field of neuroscience. I am referring to when neurobiologist Antonio Damasio spoke of the adaptive significance of emotions from the point of view of human evolution. He affirmed that emotions such as disgust, fear, happiness, sadness, sympathy and shame, aim directly at the regulation of our lives, to avoid danger, or to help the body take advantage of an opportunity.¹⁸ For neuroscience, emotions are complex reactions people produce as reactions to external

stimuli. When we are afraid of something, our hearts begin to race and our muscles contract because we have seen some violent actions, for example. All emotional reaction occurs automatically and unconsciously.

Antonio Damasio has also shown that feelings occur after we become aware in our brain of physical changes, some of them produced by emotions, and only then do we experience the feeling. This is the main difference between emotions and feelings. Emotions arise first: in the fictional world of opera performers express emotions that are immediate reactions to situations: the sadness of Orpheus when receiving the news of Eurydice's death; Siegfried's scorn for Mime when he recounts his merits as an educator; Othello's jealousy at the first suspicion of deception on the part of Desdemona; Papageno's joy when he thinks of the love of Papagena; Marcelline's surprise when she realizes she loves Fidelio, the anger of Donna Elvira in recalling the deceptions of Don Giovanni... But what do feelings add to all these emotions? Feelings are perceptions supported in the mind's body maps, which refer to parts of the body and physical states. They translate the ongoing life state into the language of the mind. Damasio's hypothesis, as a provisional definition, is that a feeling is a perception of a particular state of the body along with the perception of a particular way of thinking and thoughts with certain themes.¹⁹ It seems, however, that while emotions are related to exteriority, the perception of the innermost thoughts, including the emergence of self consciousness, corresponds to feelings. They imply the perception of a physical state and a certain mental state or images of our own way of thinking.

For example in *Theodora*, staged by Peter Sellars, when the protagonist is imprisoned, there is a splendid representation of this meaning of feelings.²⁰ At the beginning of the Act II, the spectator sees a figure alone in the darkness, in a yellow

rectangle in the middle of the stage. Dawn Upsaw plays Theodora, a Christian martyr who ends up being raped before being condemned to death. Before the scene of her rape in prison, there is an orchestral interlude marked by the interventions of the flute. Theodora, lying on the ground in the darkness acts like a scared animal when she hears the sustained notes of the flute. Gradually, warnings of fear are reflected in her body, her face changes to a gesture of pain, captured by an extreme close up (01: 34: 24), and her whole body is stretched and strained. The camera filmed the dramatic intensity of the situation by introducing a rare category in the opera: intimacy. While the spectator watches Theodora moaning and writhing in her symbolic jail, he or she experiences an intense expression of intimacy similar to that which is produced by certain filmmakers, such as Alexander Sokurov. It is difficult to explain how this is accomplished, but in the production about which we are speaking, sometimes the camera seems to go closer and closer to the extent of reaching the suffering face of Theodora (01: 35: 16). In *Theodora*, all of this is not an exception, the narrative is based on:

1. - The expression of all acts of communication between the characters as acts of body language.
2. - The representation of every thought, action or desire, as spiritual as it may be, through bodily gestures.

Following the distinction proposed by Antonio Damasio, a narration seems to provoke emotions first, followed by feelings. The spectator first recognizes Theodora's emotion of fear through a mechanism of empathic simulation, which in turn will contribute to the generation of feelings. For example, after experiencing Theodora's fear he or she perceives feelings of sadness that include thoughts of loneliness and

injustice. The empathetic relationship with a fictional character causes an effect whose perception is part of the spectator's own conscience. Thus, Damasio's scientific hypothesis provides another way to understand the coexistence of empathy and self-consciousness at the same time. The more the spectator is automatically sensitive to the emotions, actions and intentions of the characters in the opera, the more he or she experiences a simulation through them, and the better the chance is of experiencing feelings, i.e. of creating elements that produce self-consciousness.

III. CONCLUDING REMARKS

In summary, the capacity of the audio-visual format to bring greater intensity to the operatic narrative implies producing greater attention on the viewer. We talked about increasing the visibility of the gestures and actions as a main result of the operatic filming. The idea is that the subjectivity of physical expression is itself at the heart of every narration in the opera and we have described some scientific accounts of our perception and experience of those expressive elements. That kind of explanations gives support to a conception of opera filming as an enhancement of the unconscious elements involved in the narrative, but the acceptance of such complex approach is not derived from a tentative of precluding the role of other rational factors. For example, our account of audiovisual narrative improvement can be also understood in the terms set by Noel Carroll in "On the narrative connection." There, Carroll states that "Basically, what I am saying is that the earlier events fall into the causal network that gives rise to the later events where the weakest, but perhaps the most frequent, in that way of figuring causal network is as a causally necessary

condition (or a contribution thereto) for the causation or later events. That is, the earlier event in the narrative connection must be causally relevant to the effect event."²¹ Thus, we might agree with Carroll that one of the key elements in the artistic character of opera may lie in the existence of a performance with a rich web of narrative connections. Therefore, we think that the increased visibility of the character's actions with all their performative nuances allows a richer causal web when connecting initial events to their consequences. For example, the abundance of very close shots of Count Almaviva, in the latest production of *The Marriage of Figaro* in Salzburg, show interesting nuances in his character.²² Such nuances present an ambiguity in the Count that is not necessary for the plot's evolution, yet is necessary for a better understanding of the plot, offering a greater impression of a truly complex relationship between the Count and Countess. It is in this sense that we are defending the virtues of the audio-visual representation of opera guided by the objective of respecting the drama and music, something that the author of that film, Brian Large, has pursued for the last thirty years.²³

1° See Andrew Darley, *Visual Digital Culture*, (London: Routledge, 2000), chapter 5.

2° Kristin Thompson and David Bordwell, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. (New York: Columbia University Press, 1985).

3° Some of them are in films built with a massive contribution of digital imaging, which are expanding his concept on the canonical way of narration Hollywood has produced. See David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies*. (Berkeley: University of California Press, 2006).

4° Pieter Verstraete has described the difficulties around this issue. See “Vocal Distress on Stage: Voice and diegetic Space in contemporary Music Theatre” in *MIT4: the work of stories. Fourth Media in Transition Conference*. May 6-8 at Massachusetts Institute of Technology, Cambridge. http://web.mit.edu/comm-forum/mit4/subs/mit4_abstracts.html
I would go beyond Manfred Jahn and Seymour Chatman’s Aristotelian position when they claim that drama is mimetic, but includes also narrative passages vocalized by a narrator. See Seymour Chatman, “New Directions in Voice-Narrated Cinema.”, in David Herman, (ed.) *Narratologies: New Perspectives on Narrative Analysis*. Columbus: Ohio State University Press 1999, p. 338 and Jahn, *A Guide to the Theory of Drama*, <http://www.uni-koeln.de/~ame02/pppd.htm>
In a recent Symposium around James Hamilton’s *The Art of Theater* (Oxford: Blackwell Publishing, 2007) I have expressed an alternative perspective. It is very inspiring Hamilton’s central idea of *The ingredients model* for defending that theatrical performances are an independent form of art, though I do not consider necessary to propose a radical argument about the existence of fully independent performative processes from the text. The independence of a performative net of meanings in a diegetic structure can emerge through a productive relationship to the libretto.

5° Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail*. Orchestra and Choir of the Zurich Opera House. Conductor: Christophe König. Stage Director: Jonathan Miller. TV Director: Chloë Perlemuter. Belair Media 2006.

6° Ami Coplan, “Empathic Engagement with Narrative Fictions”, *The Journal of Aesthetics and Art Criticism* 62:2 (Spring 2004): p. 143.

7° Giuseppe Verdi, *Don Carlo*. Royal Concertgebouw Orchestra and Chorus of the Nederlandse Opera. Conductor: Ricardo Chailly. Stage Director: Willy Decker. TV Director: Misjel Vermeiren. Opus Arte 2005.

8° See Carroll, *A Philosophy of Mass Art* (Oxford University Press, 1998), pp. 245–359.

9° Ami Coplan, “Empathic Engagement with Narrative Fictions”, p. 148.

10^o The following papers presented during the symposium “The contribution of mirroring processes to human mindreading” show the interesting discussions emerged around this issue: <http://mirroneurons.free.fr/Papers.htm>, and "The meaning of mirror neurons", in <http://www.interdisciplines.org/mirror> .

11^o Vittorio Gallese. “Embodied simulation: from mirror neuron systems to interpersonal relations.” 2006 *Empathy and Fairness*. Wiley, Chichester (Novartis Foundation Symposium 278) p. 3–19.

12^o G. Rizzolatti and L. Craighero, “The mirror neuron system”, *Ann Rev Neurosci* (27: 2004), pp. 169–192.

13^o Paula M. Niedenthal. “Embodying Emotion”, *Science* (18 May 2007: Vol. 316. no. 5827), pp. 1002 – 1005.

14^o Vittorio Gallese. “The manifold nature of interpersonal relations: the quest for a common mechanism”, *Phil. Trans. R. Soc. Lond.* (B 2003- 358), p. 519.

15^o Wolfgang Amadeus Mozart, *Così fan tutte*. Choir of the Deutschen Staatsoper Berlin and Staatskapelle Berlin. Conductor: Daniel Barenboim. Stage Director: Doris Dörrie. TV Director: Michael Beyer. EuroArts 2003.

16^o The explanation I have offered is yet only a partial one and it would need to be supplemented with a study of musical narrative factors, an area which has already been studied in instrumental music, but not in the case of the opera. See, for example Eero Tarasti, “Music as a Narrative Act.” in *Narrative across Media: The Languages of Storytelling*, edited by Ryan, Marie-Laure. (Lincoln and London: University of Nebraska Press 2004.), pp. 283-304. Jerrold Levinson, “Music as Narrative and Music as Drama”, in *Mind & Language*, Vol. 19 N. 4 September 2004, pp. 428-441; regarding the voice see Doris Kolesch, “Die Spur der Stimme. Überlegungen zu einer performativen Ästhetik”. *Medien/Stimmen*. Edited by Cornelia Epping-Jäger and Erika Linz. (Cologne: DuMont 2003) 267-81.

17^o See Noël Carroll, *Ibid*.

18¹ Antonio Damasio, [*Looking for Spinoza: Joy, Sorrow, and the Feeling Brain*](#) (Orlando: Hartcourt, 2003), p. 38.

19° Ibid., p. 87.

20° Georg Friedrich Händel. *Theodora*. Orchestra of the Age of Enlightenment. Conductor: William Christie. Stage and Video direction: Peter Sellars. Warner Music Vision 1996.

21° See "On the Narrative Connection," in *New perspectives on the narrative perspective*, edited by Willie van Peer and Seymour Chatman (State of New York University Press, 2001), p.32.

22° Wolfgang Amadeus Mozart, *Le Nozze di Figaro*. Wiener Philharmoniker and Konzertvereinigung Wiener Staatsoperchor. Conductor: Nikolaus Harnoncourt. Stage Director: Claus Guth. TV Director: Brian Large. Deutsche Grammophon 2006.

23° See "Gespräch mit Brian Large über Probleme der Oper im Fernsehen" in Csobádi, Peter; Gruber, Gernot [Editor]; Kühnel, Jürgen [Editor]. *Das Musiktheater in den audiovisuellen Medien: "...ersichtlich gewordene Taten der Musik"*. Wort und Musik 48, (Salzburg: Mueller-Speiser 2001), pp. 44-59.