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**Curtain, Gong, Steam**-Gundula Kreuzer
2018-05-18 In this innovative book, Gundula Kreuzer argues for the foundational role of technologies in the conception, production, and study of nineteenth-century opera. She shows how composers increasingly incorporated novel audiovisual effects in their works and how the uses and meanings of the required apparatuses changed through the twentieth century, sometimes still resonating in stagings, performance art, and popular culture today. Focusing on devices (which she dubs “Wagnerian technologies”) intended to amalgamate opera’s various media while veiling their mechanics, Kreuzer offers a practical counternarrative to Wagner’s idealist theories of total illusionism. At the same time, Curtain, Gong, Steam’s multifaceted exploration of the three titular technologies repositions Wagner as catalyst more
than inventor in the history of operatic production. With its broad chronological and geographical scope, this book deepens our understanding of the material and mechanical conditions of historical operatic practice as well as of individual works, both well known and obscure.

**Verdi and the Germans** - Gundula Kreuzer
2010-08-26 This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history, and aims to elaborate structures of explanation, interpretation, commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value. The intellectual scope of the series is broad. Some investigations will treat, for example, historiographical topics, others will apply cross-disciplinary methods to the criticism of music, and there will also be studies which consider music in its relation to society, culture and politics. Overall, the series hopes to create a greater presence for music in the ongoing discourse among the human sciences. --Book Jacket.

**A Jewish Orchestra in Nazi Germany** - Lily E Hirsch 2011-12-27 Examines the complicated history of a Jewish cultural organization supported by Nazi Germany.

**Networking Operatic Italy** - Francesca Vella
2021 "In Networking Operatic Italy, Francesca Vella explores how networks of opera production and critical discourse shaped Italian cultural identity during the years before and after the country's unification in 1861. Vella sheds light on the vibrancy and complexity of nineteenth-century Italian operatic culture, its engagement with early technologies, and the inherent mobility of operatic productions as they physically traveled across the peninsula. Through a series of case studies, Vella explores musical criticism in the Italian press as well as specific
operatic works, singers, and theatrical stagings. She also develops new tools for rethinking nineteenth-century operatic Italy by drawing inspiration from mobility studies and media archaeology. The author traces the politics of movement within and between multiple locations by attending to opera's encounters with technologies of communication and transportation, including the new railway, understood as a medium of operatic dissemination as well as a new part of opera's media infrastructure.

The Invention of Beethoven and Rossini - Nicholas Mathew 2013-11-07 Leading scholars re-evaluate the opposition between Beethoven and Rossini, the great symbolic duo of early nineteenth-century music.

The Cambridge Companion to Wagner's Der Ring des Nibelungen - Mark Berry 2020-09-24 This Companion provides an overview and in-depth analysis of Wagner's Ring using traditional critical analysis alongside more recent approaches.

Debussy's Critics - Alexandra Kieffer 2019 Debussy's Critics: Sound, Affect, and the Experience of Modernism explores the music of Claude Debussy and its early reception in light of the rise of the empirical human sciences in Western Europe around the turn of the twentieth century. In the midst of a sea change in conceptions of the human person, the critics who wrote about Debussy's music in the Parisian press-continually returning to this music's nebulous relationship to sensation and sensibilité-attempted to articulate a music aesthetic appropriate to the fully embodied, material self of psychological modernism. While scholarship on French music in this period has often emphasized its affinities with other art forms, such as Impressionist painting and Symbolist poetry, Debussy's Critics demonstrates that a preoccupation with the specifically sonic...
The materiality of Debussy's music, informed by late nineteenth-century scientific discourses on affect, perception, and cognition, was central to this music's historical intervention. Foregrounding the dynamic exchange between sounds and ideas, this book reveals the disorienting and bewildering experience of listening to Debussy's music, which compelled its early audiences to reimagine the most fundamental premises of the European art-music tradition.

**Defining Deutschtum**

David Brodbeck

2014-09-16 Defining Deutschtum: Political Ideology, German Identity, and Music-Critical Discourse in Liberal Vienna offers a nuanced look at the intersection of music, cultural identity, and political ideology in late-nineteenth-century Vienna. Drawing on an extensive selection of writings in the city's political press, correspondence, archival documents, and a large body of recent scholarship in late Habsburg cultural and political history, author David Brodbeck argues that Vienna's music critics were important agents in the public sphere whose writings gave voice to distinct, sometimes competing ideological positions. These conflicting positions are exemplified especially well in their critical writings about the music of three notable composers of the day who were Austrian citizens but not ethnic Germans: Carl Goldmark, a Jew from German West Hungary, and the Czechs Bedřich Smetana and Antonín Dvořák. Often at stake in the critical discourse was the question of who and what could be deemed "German" in the multinational Austrian state. For critics such as Eduard Hanslick and Ludwig Speidel, traditional German liberals who came of age in the years around 1848, "Germanness" was an attribute that could be earned by any ambitious bourgeois—including Jews and those of non-German nationality—by embracing German cultural values. The more nationally inflected liberalism evident in the writings of Theodor Helm, with its particularist rhetoric of German national property in a time of Czech gains at German expense, was typical of
those in the next generation, educated during the 1860s. The radical student politics of the 1880s, with its embrace of racialist antisemitism and irredentist German nationalism, just as surely shaped the discourse of certain young Wagnerian critics who emerged at the end of the century. This body of music-critical writing reveals a continuum of exclusivity, from a conception of Germanness rooted in social class and cultural elitism to one based in blood. Brodbeck neatly counters decades of musicological scholarship and offers a unique insight into the diverse ways in which educated German Austrians conceived of Germanness in music and understood their relationship to their non-German fellow citizens. Defining Deutschtum is sure to be an essential text for scholars of music history, cultural studies, and late 19th century Central European culture and society.

Music, Theatre and Politics in Germany-
Nikolaus Bacht 2006 Music, theatre and politics have maintained a long-standing relationship that continues to be strong. The contributions in this volume bridge the conventional chronological division between 'late Romantic' and 'modern' music to thematize a wide array of i

Music in the Holocaust-Shirli Gilbert 2005-03-17 Shirli Gilbert has produced the first large-scale, critical account of the role of music amongst communities imprisoned under Nazism. She documents a wide scope of musical activities in Nazi internment centres, and is also concerned with exploring the ways in which music - particularly the many songs that were preserved - contribute to our broader understanding of the Holocaust and the experiences of its victims.

The Invention of Beethoven and Rossini-
Nicholas Mathew 2013-11-07 Beethoven and Rossini have always been more than a pair of famous composers. Even during their lifetimes, they were well on the way to becoming 'Beethoven and Rossini' – a symbolic duo, who
represented a contrast fundamental to Western music. This contrast was to shape the composition, performance, reception and historiography of music throughout the nineteenth and twentieth centuries. The Invention of Beethoven and Rossini puts leading scholars of opera and instrumental music into dialogue with each other, with the aim of unpicking the origins, consequences and fallacies of the opposition between the two composers and what they came to represent. In fifteen chapters, contributors explore topics ranging from the concert lives of early nineteenth-century capitals to the mythmaking of early cinema, and from the close analysis of individual works by Beethoven and Rossini to the cultural politics of nineteenth-century music histories.

**Wagner's Melodies**-David Trippett 2013-05-02
Since the 1840s, critics have lambasted Wagner for lacking the ability to compose melody. But for him, melody was fundamental - 'music's only form'. This incongruity testifies to the surprising difficulties during the nineteenth century of conceptualizing melody. Despite its indispensable place in opera, contemporary theorists were unable even to agree on a definition for it. In Wagner's Melodies, David Trippett re-examines Wagner's central aesthetic claims, placing the composer's ideas about melody in the context of the scientific discourse of his age: from the emergence of the natural sciences and historical linguistics to sources about music's stimulation of the body and inventions for 'automatic' composition. Interweaving a rich variety of material from the history of science, music theory, music criticism, private correspondence and court reports, Trippett uncovers a new and controversial discourse that placed melody at the
apex of artistic self-consciousness and generated problems of urgent dimensions for German music aesthetics.

**Echo's Chambers**-Joseph L. Clarke 2021-06-08
A room’s acoustic character seems at once the most technical and the most mystical of concerns. Since the early Enlightenment, European architects have systematically endeavored to represent and control the propagation of sound in large interior spaces. Their work has been informed by the science of sound but has also been entangled with debates on style, visualization techniques, performance practices, and the expansion of the listening public. Echo’s Chambers explores how architectural experimentation from the seventeenth through the mid-twentieth centuries laid the groundwork for concepts of acoustic space that are widely embraced in contemporary culture. It focuses on the role of echo and reverberation in the architecture of Pierre Patte, Claude-Nicolas Ledoux, Carl Ferdinand Langhans, and Le Corbusier, as well as the influential acoustic ideas of Athanasius Kircher, Richard Wagner, and Marshall McLuhan. Drawing on interdisciplinary theories of media and auditory culture, Joseph L. Clarke reveals how architecture has impacted the ways we continue to listen to, talk about, and creatively manipulate sound in the physical environment.

**Opera and Modern Spectatorship in Late Nineteenth-Century Italy**-Alessandra Campana 2015-01-22 At the turn of the twentieth century Italian opera participated to the making of a modern spectator. The Ricordi stage manuals testify to the need to harness the effects of operatic performance, activating opera's capacity to cultivate a public. This book considers how four operas and one film deal with their public: one that in Boito's Mefistofele is entertained by special effects, or that in Verdi's Simon Boccanegra is called upon as a political body to confront the specters of history. Also a public that in Verdi's Otello is subjected to the
manipulation of contemporary acting, or one that in Puccini's Manon Lescaut is urged to question the mechanism of spectatorship. Lastly, the silent film Rapsodia satanica, thanks to the craft and prestige of Pietro Mascagni's score, attempts to transform the new industrial medium into art, addressing its public's search for a bourgeois pan-European cultural identity, right at the outset of the First World War.

A Companion to the Historical Film - Robert A. Rosenstone 2015-11-23 Broad in scope, this interdisciplinary collection of original scholarship on historical film features essays that explore the many facets of this expanding field and provide a platform for promising avenues of research. Offers a unique collection of cutting edge research that questions the intention behind and influence of historical film Essays range in scope from inclusive broad-ranging subjects such as political contexts, to focused assessments of individual films and auteurs Prefaced with an introductory survey of the field by its two distinguished editors Features interdisciplinary contributions from scholars in the fields of History, Film Studies, Anthropology, and Cultural and Literary Studies

The Politics of Verdi's Cantica - Roberta Montemorra Marvin 2017-07-05 The Politics of Verdi's Cantica treats a singular case study of the use of music to resist oppression, combat evil, and fight injustice. Cantica, better known as Inno delle nazioni / Hymn of the Nations, commissioned from Italy's foremost composer to represent the newly independent nation at the 1862 London International Exhibition, served as a national voice of pride and of protest for Italy across two centuries and in two very different political situations. The book unpacks, for the first time, the full history of Verdi's composition from its creation, performance, and publication in the 1860s through its appropriation as purposeful social and political commentary and its perception by American broadcast media as a "weapon of art" in the mid twentieth century.
Based on largely untapped primary archival and other documentary sources, journalistic writings, and radio and film scripts, the project discusses the changing meanings of the composition over time. It not only unravels the complex history of the work in the nineteenth century, of greater significance it offers the first fully documented study of the performances, radio broadcast, and filming of the work by the renowned Italian conductor Arturo Toscanini during World War II. In presenting new evidence about ways in which Verdi’s music was appropriated by expatriate Italians and the US government for cross-cultural propaganda in America and Italy, it addresses the intertwining of Italian and American culture with regard to art, politics, and history; and investigates the ways in which the press and broadcast media helped construct a musical weapon that traversed ethnic, aesthetic, and temporal boundaries to make a strong political statement.

Deviant Opera-Axel Englund 2020-10-06

Imagine Armida, Handel’s Saracen sorceress, performing her breakneck coloraturas in a black figure-hugging rubber dress, beating her insubordinate furies into submission with a cane, suspending a captive Rinaldo in chains from the ceiling of her dungeon. Mozart’s peasant girl Zerlina, meanwhile, is tying up and blindfolding her fiancé to seduce him out of his jealousy of Don Giovanni. And how about Wagner’s wizard, Klingsor, ensnaring his choir of flower maidens in elaborate Japanese rope bondage? Opera, it would appear, has developed a taste for sadomasochism. For decades now, radical stage directors have repeatedly dressed canonical operas—from Handel and Mozart to Wagner and Puccini, and beyond—in whips, chains, leather, and other regalia of SM and fetishism. Deviant Opera seeks to understand this phenomenon, approaching the contemporary visual code of perversion as a lens through which opera focuses and scrutinizes its own configurations of sex, gender, power, and violence. The emerging image is that of an art form that habitually plays with an eroticization of cruelty and humiliation,
inviting its devotees to take sensual pleasure in the suffering of others. Ultimately, Deviant Opera argues that this species of opera fantasizes about breaking the boundaries of its own role-playing, and pushing its erotic power exchanges from the enacted to the actual.

**Screen Genealogies**-Craig Buckley 2019-11-15
Against the grain of the growing literature on screens, *Screen Genealogies* argues that the present excess of screens cannot be understood as an expansion and multiplication of the movie screen nor of the video display. Rather, screens continually exceed the optical histories in which they are most commonly inscribed. As contemporary screens become increasingly decomposed into a distributed field of technologically interconnected surfaces and interfaces, we more readily recognize the deeper spatial and environmental interventions that have long been a property of screens. For most of its history, a screen was a filter, a divide, a shelter, or a camouflage. A genealogy stressing transformation and descent rather than origins and roots emphasizes a deeper set of intersecting and competing definitions of the screen, enabling new thinking about what the screen might yet become.

**The Voice of the Century**-Massimo Zicari 2022-04-29
The fields of performance studies, empirical musicology, and the musicology of recordings have seen a tremendous development in recent years, shedding new light on the recent history of our performing tradition and conveying essential information to music practitioners, critics and audiences. This innovative work considers the notion of bel canto and the manner in which this vibrant tradition lives in the records of Luisa Tetrazzini (1871-1940), one of the most celebrated sopranos ever. Tetrazzini, whose discographic career includes about 120 recordings, belongs to that generation of inspirational performers who heralded the dawn of a new era of music appreciation, alongside such iconic figures as Enrico Caruso, Adelina
Patti and Nellie Melba. Drawing on a vast body of scholarship and a number of contemporary reviews, Massimo Zicari establishes Tetrazzini’s role in the Italian operatic tradition and its much disputed set of performing conventions. His transcriptions of her recorded interpretations from Rossini, Donizetti, Bellini and Verdi will prove invaluable to singers and conductors interested in a tradition that goes back to legendary figures such as Jenny Lind and Maria Malibran. The author also discusses her voice quality and technique, tempo flexibility, her use of vibrato and portamento—features of musical performance that question several widely-held, normative views about aesthetics and interpretative tradition. The volume includes eighty-eight musical examples and its closing section consists of the vocal scores of thirteen operatic arias. The musical material (both examples and transcriptions) is entirely original. This unique approach seeks to combine an academic perspective with the making of the music, in the hope that the plea for originality may be enhanced by models from the past.

**Scenography and Art History**-Astrid Von Rosen 2021-05-20

Scenography and Art History reimagines scenography as a critical concept for art history, and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields. It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs, Early Modern festival books, live rock performances, digital fashion photography, and outdoor dance interventions. With its nuanced and detailed case studies, this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events. It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly. The book contends that scenography is no longer
restricted to the traditional space of the theatre, but has become an important concept for approaching art historical and contemporary objects and events. It explores scenography not solely as a critical approach and theoretical concept, but also as an important practice linked with unrecognized labour and broader political, social and gendered issues in a great variety of contexts, such as festive culture, sacred settings, fashion, film, or performing arts. Designed as a key resource for students, teachers and researchers in art history, visual studies, and related subjects, the book, through its cross-disciplinary frame, does consider, implicitly and explicitly, the roles of both scenography and art in society.

The Orchestral Revolution - Emily I. Dolan
2013-01-17 The Orchestral Revolution explores the changing listening culture of the eighteenth and early nineteenth centuries. Delving into Enlightenment philosophy, the nature of instruments, compositional practices and reception history, this book describes the birth of a new form of attention to sonority and uncovers the intimate relationship between the development of modern musical aesthetics and the emergence of orchestration. By focusing upon Joseph Haydn's innovative strategies of orchestration and tracing their reception and influence, Emily Dolan shows that the consolidation of the modern orchestra radically altered how people listened to and thought about the expressive capacity of instruments. The orchestra transformed from a mere gathering of instruments into an ideal community full of diverse, nuanced and expressive characters. In addressing this key moment in the history of music, Dolan demonstrates the importance of the materiality of sound in the formation of the modern musical artwork.

Opera as Hypermedium - Tereza Havelková
2021-02-15 Drawing on the concept of hypermediacy from media studies, this book situates opera within the larger context of
contemporary media practices, and particularly those that play up the multiplicity, awareness and enjoyment of media. It is driven by the underlying question of what politics of representation and perception opera performs within this context. This entails approaching operas as audiovisual events (rather than works or texts) and paying attention to what they do by visual means, along with the operatic music and singing. The book concentrates on events that foreground their use of media and technology, drawing attention to opera's inherently hypermedial aspects. It works with the recognition that such events nevertheless engender powerful effects of immediacy, which are not contingent on illusionism or the seeming transparency of the medium. It analyzes how effects like presence, liveness and immersion are produced, contesting some critical claims attached to them. It also sheds light on how these effects, often perceived as visceral or material in nature, are related to the production of meaning in opera. The discussion pertains to contemporary pieces such as Louis Andriessen and Peter Greenaway's Rosa and Writing to Vermeer, as well as productions of the canonical repertory such as Wagner's Ring Cycle by Robert Lepage at the Met and La Fura dels Baus in Valencia.

Remaking the Song-Roger Parker 2006-04-20
Publisher Description

Musicology and Dance-Davinia Caddy 2020-08-31 Long treated as peripheral to music history, dance has become prominent within musicological research, as a prime and popular subject for an increasing number of books, articles, conference papers and special symposiums. Despite this growing interest, there is a need for thorough-going critical examination of the ways in which musicologists might engage with dance, thinking not only about specific repertoires or genres, but about fundamental commonalities between the two, including embodiment, agency, subjectivity and
Ten chapters illustrate a range of conceptual, historical and interpretive approaches that advance the interdisciplinary study of music and dance. This methodological eclecticism is a defining feature, integrating insights from critical theory, cultural studies, the visual arts, phenomenology, cultural anthropology and literary criticism into the study of music and dance.

**Choral Masterpieces**-Nicholas Tarling 2014-05-16 In Choral Masterpieces: Major and Minor, historian Nicholas Tarling offers short essays on over 28 works, from major masterpieces such as Handel’s Messiah and Bach’s St. Matthew’s Passion to off-the-beaten path choral works such as Samuel Coleridge-Taylor’s Hiawatha and Frederick Delius’ A Mass of Life. Throughout, Tarling offers assessments that sparkle with unique insights and at the same time ground listeners in the historical contexts of these works’ production and performance. Each work is transformed in Tarling’s able hands from musical composition to a window into the mind and milieu of the composer.

**Choral Fantasies**-Ryan Minor 2012-04-05 The first study to connect the exponential growth in amateur choral singing to the culture of public celebrations and festivals.

**Verdi in Victorian London**-Massimo Zicari 2016-07-11 Now a byword for beauty, Verdi’s operas were far from universally acclaimed when they reached London in the second half of the nineteenth century. Why did some critics react so harshly? Who were they and what biases and prejudices animated them? When did their antagonistic attitude change? And why did opera managers continue to produce Verdi’s operas, in spite of their alleged worthlessness? Massimo Zicari’s Verdi in Victorian London reconstructs the reception of Verdi’s operas in London from 1844, when a first critical account was published.
in the pages of The Athenaeum, to 1901, when Verdi’s death received extensive tribute in The Musical Times. In the 1840s, certain London journalists were positively hostile towards the most talked-about representative of Italian opera, only to change their tune in the years to come. The supercilious critic of The Athenaeum, Henry Fothergill Chorley, declared that Verdi’s melodies were worn, hackneyed and meaningless, his harmonies and progressions crude, his orchestration noisy. The scribes of The Times, The Musical World, The Illustrated London News, and The Musical Times all contributed to the critical hubbub. Yet by the 1850s, Victorian critics, however grudging, could neither deny nor ignore the popularity of Verdi’s operas. Over the final three decades of the nineteenth century, moreover, London’s musical milieu underwent changes of great magnitude, shifting the manner in which Verdi was conceptualized and making room for the powerful influence of Wagner. Nostalgic commentators began to lament the sad state of the Land of Song, referring to the now departed "palmy days of Italian opera." Zicari charts this entire cultural constellation. Verdi in Victorian London is required reading for both academics and opera aficionados. Music specialists will value a historical reconstruction that stems from a large body of first-hand source material, while Verdi lovers and Italian opera addicts will enjoy vivid analysis free from technical jargon. For students, scholars and plain readers alike, this book is an illuminating addition to the study of music reception.

Chamber Music-Giuseppe Verdi 2010 Once Verdi had become Italy’s preeminent opera composer, he created only a few compositions for instrumental soloists, most notably the String Quartet in E Minor. He originally wanted to keep the string quartet which was first performed in his hotel for a few friends private, but eventually he allowed its publication and it soon became well known all over Europe and the United States. Though several recordings are available and the piece is regularly featured in
performances, all of them use later editions that do not live up to Verdi’s intentions as recorded in his autograph score. This critical edition is based on that score, preserved at the Naples conservatory library, and the composer’s own instructions for performance. Verdi wrote as gifts for admirers the three original piano pieces Romance sans paroles, Valzer, and Album Leaf for Francesco Florimo also included here, and these critical editions are based on the autograph scores or, in the case of Romance sans paroles, on photographs of the never-released original. Editor Gundula Kreuzer details the origins, sources, and performance questions of all these works in her skillful introduction, and her critical commentary explains editorial problems and solutions.

**From Madrigal to Opera** Mauro Calcagno 2012-04-18 This pathbreaking study links two traditionally separate genres as their stars crossed to explore the emergence of multiple selves in early modern Italian culture and society. Mauro Calcagno focuses on the works of Claudio Monteverdi, a master of both genres, to investigate how they reflect changing ideas about performance and role-playing by singers. Calcagno traces the roots of dialogic subjectivity to Petrarch’s love poetry arguing that Petrarchism exerted a powerful influence not only on late Renaissance literature and art, but also on music. Covering more than a century of music and cultural history, the book demonstrates that the birth of opera relied on an important feature of the madrigalian tradition: the role of the composer as a narrative agent enabling performers to become characters and hold a specific point of view.

**Secularisation, Pentecostalism and Violence** David Martin 2017-03-16 In this book David Martin brings together a coherent summary of his many years of ground-breaking academic work on the sociology of religion. Covering key and contentious areas from the last half-century such as secularisation, religion and violence, and
the global rise of Pentecostalism, it presents a critical recuperation of these themes, some of them first initiated by the author, and a review of their reception history. It then reviews that reception history in a way that discusses not only the subjects themselves, but also the academic practices that have surrounded them. As such, this collection is vital reading for all academics with an interest in David Martin’s work, as well as those involved with the sociology of religion and the study of secularisation more generally.

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.
**Orientalism and the Operatic World**-Nicholas Tarling 2015-04-23 Nicholas Tarling’s Orientalism and the Operatic World places opera in the context of its steady globalization over the last two centuries, offering key insights into such notable operas as George Frederic Handel’s Berenice, Giuseppe Verdi’s Aida, Giacomo Puccini’s Madama Butterfly, Pietro Mascagni’s Iris, and others. Orientalism and the Operatic World argues that any close study of the history of Western opera, in the end, fails to support notion propounded by literary scholar Edward Said that the Westerners inevitably stereotyped, dehumanized, and ultimately sought only to dominate the East through art. Instead, Tarling argues that opera is a humanizing art, one that emphasizes what humanity has in common by epic depictions of passion through the vehicle of song.

**Italian Opera in Global and Transnational Perspective**-Axel Körner 2022-03-24 This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy. Covering different parts of Europe, the Americas, Southeast and East Asia, it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of these exchanges between composers, impresarios, musicians and audiences, ideas of operatic Italianness (italianit...) constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction discussing key concepts in cross-disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.
The Opera Stage of Sarah Caldwell - Kristina Bendikas 2020-06-07 Sarah Caldwell, the leader of the Opera Company of Boston from 1958-1990, was a groundbreaking and idiosyncratic woman who established her own career as a conductor and stage director in an environment resistant to change. This book investigates her choices as an opera director, her influences, her philosophies, and her methods, and situates her work within the history of opera in America. Though she is remembered primarily as a conductor, her passion, and her greater influence on American opera, was through stage directing. With a repertoire that included ground-breaking interpretations of works such as Nono's Intolleranza 1960, Prokofiev's War and Peace, and Bernstein's Mass, Caldwell continually pushed her own artistic limits, provoked critics, intrigued audiences, and challenged the status quo of opera production. Her passion for opera, her creative use of new technology and her influence in bringing opera to all sectors of American society, culminated in 1997 when she was awarded the National Medal of Arts for her work as a pioneering woman in the American musical landscape, and a tireless and innovative arts entrepreneur.

The Routledge Companion to Music and Visual Culture - Tim Shephard 2013-07-31 As a coherent field of research, the field of music and visual culture has seen rapid growth in recent years. The Routledge Companion to Music and Visual Culture serves as the first comprehensive reference on the intersection between these two areas of study, an ideal introduction for those coming to the field for the first time as well as a useful source of information for seasoned researchers. This collection of over forty entries, from musicologists and art historians from the US and UK, delineate the key concepts in the field in five parts: Starting Points Methodologies Reciprocation – the musical in visual culture and the visual in musical culture Convergence – in metaphor, in conception, and in practice Hybrid Arts This reference work speaks to the important
questions concerning this burgeoning field of research—what are the established approaches to studying musical and visual cultures side by side? What have been the major points of contact between these two areas and what kind of questions can this interdisciplinary research address moving forward? The Routledge Companion to Music and Visual Culture is an indispensable guide for anyone interested in the field of music and visual culture.

**The Song Cycle**-Laura Tunbridge 2010
Investigates how other types of music have influenced the scope of the song cycle, from operas and symphonies to popular song—

**Sound Unseen**-Brian Kane 2014-06-02
Sound coming from outside the field of vision, from somewhere beyond, holds a privileged place in the Western imagination. When separated from their source, sounds seem to manifest transcendent realms, divine powers, or supernatural forces. According to legend, the philosopher Pythagoras lectured to his disciples from behind a veil, and two thousand years later, in the age of absolute music, listeners were similarly fascinated with disembodied sounds, employing various techniques to isolate sounds from their sources. With recording and radio came spatial and temporal separation of sounds from sources, and new ways of composing music. Sound Unseen: Acousmatic Sound in Theory and Practice explores the phenomenon of acousmatic sound. An unusual and neglected word, "acousmatic" was first introduced into modern parlance in the mid-1960s by avant garde composer of musique concrète Pierre Schaeffer to describe the experience of hearing a sound without seeing its cause. Working through, and often against, Schaeffer's ideas, Brian Kane presents a powerful argument for the central yet overlooked role of acousmatic sound in music aesthetics, sound studies, literature, philosophy and the history of the senses. Kane investigates acousmatic sound from a number of methodological perspectives—historical,
cultural, philosophical and musical -- and provides a framework that makes sense of the many surprising and paradoxical ways that unseen sound has been understood. Finely detailed and thoroughly researched, Sound Unseen pursues unseen sounds through a stunning array of cases -- from Bayreuth to Kafka's "Burrow," Apollinaire to Žižek, music and metaphysics to architecture and automata, and from Pythagoras to the present-to offer the definitive account of acousmatic sound in theory and practice. The first major study in English of Pierre Schaeffer's theory of "acousmatics," Sound Unseen is an essential text for scholars of philosophy of music, electronic music, sound studies, and the history of the senses.

Beethoven-Laura Tunbridge 2020-10-26 A major new biography published for the 250th anniversary of Beethoven's birth, offering a fresh, human portrayal "Illuminating. . . . Tunbridge's pithy A Life in Nine Pieces is different and welcome: a biography presented through the focus of nine different compositions."--Fiona Maddocks, The Guardian "Rewarding. . . . A lot of information is packed into her musical portraits."--Richard Fairman, Financial Times The iconic image of Beethoven is of him as a lone genius: hair wild, fists clenched, and brow furrowed. Beethoven may well have shaped the music of the future, but he was also a product of his time, influenced by the people, politics, and culture around him. Oxford scholar Laura Tunbridge offers an alternative history of Beethoven's career, placing his music in contexts that shed light on why particular pieces are valued more than others, and what this tells us about his larger-than-life reputation. Each chapter focuses on a period of his life, a piece of music, and a revealing theme, from family to friends, from heroism to liberty. We discover, along the way, Beethoven's unusual marketing strategies, his ambitious concert programming, and how specific performers and instruments influenced his works. This book offers new ways to understand Beethoven and why his music continues to be valued today.
Mary Gladstone and the Victorian Salon
Phyllis Weliver 2017-09-28 The daughter of one of Britain's longest-serving Prime Ministers, Mary Gladstone was a notable musician, hostess of one of the most influential political salons in late-Victorian London, and probably the first female prime ministerial private secretary in Britain. Pivoting around Mary's initiatives, this intellectual history draws on a trove of unpublished archival material that reveals for the first time the role of music in Victorian liberalism, explores its intersections with literature, recovers what the high Victorian salon was within a wider cultural history, and shows Mary's influence on her father's work. Paying close attention to literary and biographical details, the book also sheds new light on Tennyson's poetry, George Eliot's fiction, the founding of the Royal College of Music, the Gladstone family, and a broad plane of wider British culture, including political liberalism and women, sociability, social theology, and aesthetic democracy.