

Where To Download Masculinity In Opera Routledge Research In Music Free Download Pdf

Opera Opera: The Basics Masculinity in Opera The Operatic Archive Orpheus in the Academy The Business of Opera Postopera: Reinventing the Voice-Body Medievalism and Nationalism in German Opera Access, Diversity, Equity and Inclusion in Cultural Organizations Morality and Viennese Opera in the Age of Mozart and Beethoven Gaetano Donizetti The Operas of Rameau Opera in Performance Performing Arts in Changing Societies Building a Career in Opera from School to Stage Opera Indigene: Re/presenting First Nations and Indigenous Cultures Opera in a Multicultural World The Operatic State Opera, Emotion, and the Antipodes Volume I Performing Homer: The Voyage of Ulysses from Epic to Opera Staging Voice Masculinity in Opera Visible Learning Performing Salome, Revealing Stories Melodramatic Voices: Understanding Music Drama Claudio Monteverdi The Routledge Research Companion to Modernism in Music Orpheus in the Academy Opera Opera Operetta Nineteenth-Century Choral Music Current Directions in Ecomusicology The Art of Light on Stage Qupai in Chinese Music The Routledge Handbook of Audiovisual Translation Medievalism and Nationalism in German Opera New Perspectives on Narrative and Multimodality Renewable Energy Enterprises in Emerging Markets Composing for Voice

The contributors in this collection question what kinds of relationships hold between narrative studies and the recently established field of multimodality, evaluate how we might develop an analytical vocabulary which recognizes that stories do not consist of words alone, and demonstrate the ways in which multimodality brings into fresh focus the embodied nature of narrative production and processing. Engaging with a spectrum of multimodal storytelling, from ‘low tech’ examples encompassing face-to-face stories, comic books, printed literature, through to opera, film adaptation and television documentary, stretching beyond to narratives that employ new media such as hypertext, performance art, and interactive museum guides, this volume examines the interplay of semiotic codes (visual, oral, aural, haptic, physiological) within each case under scrutiny, thereby exposing both points of commonality and difference in the range of multimodal narrative experiences. This unique and ground-breaking book is the result of 15 years research and synthesises over 800 meta-analyses on the influences on achievement in school-aged students. It builds a story about the power of teachers, feedback, and a model of learning and understanding. The research involves many millions of students and represents the largest ever evidence based research into what actually works in schools to improve learning. Areas covered include the influence of the student, home, school, curricula, teacher, and teaching strategies. A model of teaching and learning is developed based on the notion of visible teaching and visible learning. A major message is that what works best for students is similar to what works best for teachers – an attention to setting challenging learning intentions, being clear about what success means, and an attention to learning strategies for developing conceptual understanding about what teachers and students know and understand. Although the current evidence based fad has turned into a debate about test scores, this book is about using evidence to build and defend a model of teaching and learning. A major contribution is a fascinating benchmark/dashboard for comparing many innovations in teaching and schools. The Operatic Archive: American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history. Moving beyond traditional aesthetic conceptions of opera, this book argues for opera’s powerful potential for historical impact and engagement in late twentieth- and twenty-first-century works by American composers. Considering opera’s ability to serve as a vehicle for memory, historical experience, affect, presence, and the historical sublime, this volume demonstrates how opera’s ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes (specifically, literary and dramatic representations). Building on the work of performance scholars such as Joseph Roach, Rebecca Schneider, and Diana Taylor, and in consultation with recent debates in the philosophy of history, the book will be of interest to a wide range of scholars and researchers, particularly those working in the areas of opera studies and performance studies. Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published. Opera in Performance elucidates the performative dimension of contemporary opera productions. What are the most striking and decisive moments in a performance? Why do we respond so strongly to stagings that transform familiar scenes, to performers’ bodily presence, and to virtuosic voices as well as ill-disposed ones? Drawing on phenomenology and performance theory, Clemens Risi explains how these moments arise out of a dialogue between performers and the audience, representation and presence, the familiar and the new. He then applies these insights in critical descriptions of his own experiences of various singers, stagings, and performances at opera houses and festivals from across the German-speaking world over the last twenty years. As the first book to focus on what happens in performance as such, this study shifts our attention to moments that have eluded articulation and provides tools for describing our own experiences when we go to the opera. This book will particularly interest scholars and students in theater and performance studies, musicology, and the humanities, and may also appeal to operagoers and theater professionals. AWARD WINNER OF THE 2018 SOCIETY OF ETHNOMUSICOLOGY ELLEN KOSKOFF PRIZE This volume is the first sustained examination of the complex perspectives that comprise ecomusicology—the study of the intersections of music/sound, culture/society, and nature/environment. Twenty-two authors provide a range of theoretical, methodological, and empirical chapters representing disciplines such as anthropology, biology, ecology, environmental studies, ethnomusicology, history, literature, musicology, performance studies, and psychology. They bring their specialized training to bear on interdisciplinary topics, both individually and in collaboration. Emerging from the whole is a view of ecomusicology as a field, a place where many disciplines come together. The topics addressed in this volume—contemporary composers and traditional musics, acoustic ecology and politicized soundscapes, material sustainability and environmental crisis, familiar and unfamiliar sounds, local places and global warming, birds and mice, hearing and listening, biomusic and soundscape ecology, and more—engage with conversations in the various realms of music study as well as in environmental studies and cultural studies. As with any healthy ecosystem, the field of ecomusicology is dynamic, but this edited collection provides a snapshot of it in a formative period. Each chapter is short, designed to be accessible to the nonspecialist, and includes extensive bibliographies; some chapters also provide further materials on a companion website: <http://www.ecomusicology.info/cde/>. An introduction and interspersed editorial summaries help guide readers through four current directions—ecological, fieldwork, critical, and textual—in the field of ecomusicology. This book explores how the Enlightenment aesthetics of theater as a moral institution influenced cultural politics and operatic developments in Vienna between the mid-eighteenth and early nineteenth centuries. Moralistic viewpoints were particularly important in eighteenth-century debates about German national theater. In Vienna, the idea that vernacular theater should cultivate the moral sensibilities of its German-speaking audiences became prominent during the reign of Empress Maria Theresa, when advocates of German plays and operas attempted to deflect the imperial government from supporting exclusively French and Italian theatrical performances. Morality continued to be a dominant aspect of Viennese operatic culture in the following decades, as critics, state officials, librettists, and composers (including Gluck, Mozart, and Beethoven) attempted to establish and define German national opera. Viennese concepts of operatic didacticism and national identity in theater further transformed in response to the crisis of Emperor Joseph II’s reform movement, the revolutionary ideas spreading from France, and the war efforts in facing Napoleonic aggression. The imperial government promoted good morals in theatrical performances through the institution of theater censorship, and German-opera authors cultivated intensely didactic works (such as *Die Zauberflöte* and *Fidelio*) that eventually became the cornerstones for later developments of German culture. Presenting the latest research in the area, this volume explores the fundamental concept of qupai ??, melodic models upon which most traditional Chinese instrumental music (and some vocal music) is based. The greater part of the traditional instrumental repertoire has emerged from qupai models by way of well-established 'variation' techniques. These melodies and techniques are alive today and still performed in 'silk-bamboo' types of ensemble music, zheng ?, pipa ?? and other solo traditions, all opera types, narrative songs, and Buddhist and Daoist ritual music. With a view toward explaining qupai as a musical system, contributors explore the concept from multiple directions, notably its historic development, patterns of structural organization, compositional usage in Kunqu classical opera, influence on the growth of traditional ensemble and solo repertoires, and indeed on 19th-century European music as well. Related essays examine the use of shan'ge ?? folksongs as qupai models in one local opera tradition and the controversial relationship between qupai forms and the metrically-organized banqiang ?? forms of organization in Beijing opera. The final three essays are focused upon traditional suite forms in which qupai and non-qupai tunes are mixed, examples drawn from the Minnan nanguan ?? repertoire, Jiangnan 'silk-bamboo' tradition and the ritual music of North China. This is the first Western-language study on the nature and background of the qupai tradition, and the methods by which model melodies have been varied in creation of repertoire. The volume is essential reading for East Asian music specialists and contributes to the fields of ethnomusicology, musicology, music theory, music composition, and Chinese music and performing arts. Both in opera studies and in most operatic works, the singing body is often taken for granted. In *Postopera: Reinventing the Voice-Body*, Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies. Arguing that the voice-body relationship itself is a producer of meaning, she furthermore posits this relationship as one of the major driving forces in recent opera. She takes as her focus six contemporary operas - *La Belle et la Bête* (Philip Glass), *Writing to Vermeer* (Louis Andriessen, Peter Greenaway), *Three Tales* (Steve Reich, Beryl Korot), *One* (Michel van der Aa), *Homeland* (Laurie Anderson), and *La Commedia* (Louis Andriessen, Hal Hartley) - which she terms 'postoperas'. These pieces are sites for creative exploration, where the boundaries of the opera world are stretched. Central to this is the impact of new media, a de-synchronization between image and sound, or a redefinition of body-voice-gender relationships. Novak dissects the singing body as a set of rules, protocols, effects, and strategies. That dissection shows how the singing body acts within the world of opera, what interventions it makes, and how it constitutes opera’s meanings. This book highlights the challenges faced by renewable energy enterprises (REEs) in emerging markets, by reflecting on the enterprises’ own stories and experiences. Research into REEs has focused largely on successful businesses and business models, and developed markets. With significant opportunities for renewable energy enterprise in emerging markets, this book presents a unique business-level perspective. It highlights the key barriers and outlines the strategic and operational solutions for success articulated by the entrepreneurs themselves. The research draws on interviews with entrepreneurs in twenty-eight emerging markets, including Barbados, Cambodia, Chile, Ghana, Indonesia, India, Kenya, South Africa and Uganda. The book concludes by summarising the key solutions for success and illustrating how successful REEs put them into practice. This book will be of great interest to students and scholars of renewable energy, sustainable business and the sustainability agenda in emerging markets. *The Art of Light on Stage* is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light – the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations – in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance. The epic poems the *Iliad* and the *Odyssey*, attributed to Homer, are among the oldest surviving works of literature derived from oral performance. Deeply embedded in these works is the notion that they were intended to be heard: there is something musical about Homer’s use of language and a vivid quality to his images that transcends the written page to create a theatrical experience for the listener. Indeed, it is precisely the theatrical quality of the poems that would inspire later interpreters to cast the *Odyssey* and the *Iliad* in a host of other media—novels, plays, poems, paintings, and even that most elaborate of all art forms, opera, exemplified by no less a work than Monteverdi’s *Il ritorno di Ulisse in patria*. In *Performing Homer: The Voyage of Ulysses from Epic to Opera*, scholars in classics, drama, Italian literature, art history, and musicology explore the journey of Homer’s *Odyssey* from ancient to modern times. The book traces the reception of the *Odyssey* through the Italian humanist sources—from Dante, Petrarch, and Ariosto—to the treatment of the tale not only by Monteverdi but also such composers as Elizabeth Jacquet de la Guerre, Gluck, and Alessandro Scarlatti, and the dramatic and poetic traditions thereafter by such modern writers as Derek Walcott and Margaret Atwood. *Claudio Monteverdi: A Research and Information Guide* is an annotated bibliography that navigates the vast scholarly resources on the composer with the most updated compilation since 1989. Claudio Monteverdi transformed and mastered the principal genres of his day and his works influenced generations of musicians and other artists. He initiated one of the most important aesthetic debates of the era by proposing a new relationship between poetry and harmony. In addition to scholarship by musicologists and music theorists, Monteverdi’s music has attracted attention from literary scholars, cultural historians, and critical theorists. Research into Monteverdi and Renaissance and early baroque studies has expanded greatly, with the field becoming more complex as scholars address such issues as gender theory, feminist criticism, cultural theory, new criticism, new historicism, and artistic and popular cultures. The guide serves both as a foundational starting point and as a gateway for future inquiry in such fields as court culture, opera, patronage, and Italian poetry. This book introduces a new perspective on Claudio Monteverdi’s *Orfeo* (1607), a work widely regarded as the 'first great opera', by exploring the influence of the Mantuan Accademia degli Invaghiti, the group which hosted the opera’s performance, and to which the libretto author, Alessandro Striggio the Younger, belonged. Arguing that the Invaghiti played a key role in shaping the development of *Orfeo*, the author explores the philosophical underpinnings of the Invaghiti and Italian academies of the era. Drawing on new primary sources, he shows how the Invaghiti’s ideas about literature, dramaturgy, music, gender, and aesthetics were engaged and contested in the creation and staging of *Orfeo*. Relevant to researchers of music history, performance, and Renaissance and Baroque Italy, this study sheds new light on Monteverdi’s opera as an intellectual and philosophical work. Through historical and contemporary examples, this book critically explores the relevance and expressions of multicultural representation in western European operatic genres in the modern world. It reveals their approaches to reflecting identity, transmitting meaning, and inspiring creation, as well as the ambiguities and contradictions that occur across the time and place(s) of their performance. This collection brings academic researchers in opera studies into conversation with previously unheard voices of performers, critics, and creators to speak to issues of race, ethnicity, and culture in the genre. Together, they deliver a powerful critique of the perpetuation of the values and practices of dominant cultures in operatic representations of intercultural encounters. Essays accordingly cross methodological boundaries in order to focus on a central issue in the emerging field of coloniality: the hierarchies of social and political power that include the legacy of racialized practices. In theorizing coloniality through intercultural exchange in opera, authors explore a range of topics and case studies that involve immigrant, indigenous, exoticist, and other cultural representations and consider a broad repertoire that includes lesser-known Canadian operas, Chinese- and African-American performances, as well as works by Haydn, Strauss, Puccini, and Wagner, and in

performances spanning three continents and over two centuries. In these ways, the collection contributes to the development of a more integrated understanding of the interdisciplinary fields inherent in opera, including musicology, sociology, anthropology, and others connected to Theatre, Gender, and Cultural Studies. The Basics gives a brief introduction to 4 centuries of opera, ideal for students and interested listeners who want to learn more about this important musical style. After a brief introduction, the book is organized in two parts: Terms and Topics; and Genres and Styles. In the first part, the author traces the origins of opera, and then introduces the student to its basic terminology. In Part II, the author traces the history of major opera genres, including serious opera; comic opera; semi-serious opera; and vernacular opera. Throughout, sidebars offer studies of key issues. The book concludes with a bibliography, discography, and videography. Medievalism, or the reception or interpretation of the Middle Ages, was a prominent aesthetic for German opera composers in the first half of the nineteenth century. A healthy competition to establish a Germanic operatic repertory arose at this time, and fascination with medieval times served a critical role in shaping the desire for a unified national and cultural identity. Using operas by Weber, Schubert, Marshner, Wagner, and Schumann as case studies, Richardson investigates what historical information was available to German composers in their recreations of medieval music, and whether or not such information had any demonstrable effect on their compositions. The significant role that nationalism played in the choice of medieval subject matter for opera is also examined, along with how audiences and critics responded to the medieval milieu of these works. In this book, readers will gain a clear understanding of the rise of German opera in the early nineteenth century and the cultural and historical context in which this occurred. This book will also provide insight on the reception of medieval history and medieval music in nineteenth-century Germany, and will demonstrate how medievalism and nationalism were mutually reinforcing phenomena at this time and place in history. The Routledge Handbook of Audiovisual Translation provides an accessible, authoritative and comprehensive overview of the key modalities of audiovisual translation and the main theoretical frameworks, research methods and themes that are driving research in this rapidly developing field. Divided in four parts, this reference work consists of 32 state-of-the-art chapters from leading international scholars. The first part focuses on established and emerging audiovisual translation modalities, explores the changing contexts in which they have been and continue to be used, and examines how cultural and technological changes are directing their future trajectories. The second part delves into the interface between audiovisual translation and a range of theoretical models that have proved particularly productive in steering research in audiovisual translation studies. The third part surveys a selection of methodological approaches supporting traditional and innovative ways of interrogating audiovisual translation data. The final part addresses an array of themes pertaining to the place of audiovisual translation in society. This Handbook gives audiovisual translation studies the platform it needs to raise its profile within the Humanities research landscape and is key reading for all those engaged in the study and research of Audiovisual Translation within Translation studies. Opera: The Basics offers an excellent introduction to four centuries of opera. Its easy to follow sections explore topics including: the origins of opera basic terminology the history of major opera genres including: serious opera, comic opera, semi-serious opera and vernacular opera. With key notes, discography and videography, this is the ideal book for students and interested listeners who want to learn more about this important musical genre. Nineteenth-Century Choral Music is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period. The book is divided into three main sections. The first details the attraction to choral singing and the ways it was linked to different parts of society, and to the role of choral voices in the two principal large-scale genres of the period: the symphony and opera. A second section highlights ten choral-orchestral masterworks that are a central part of the repertoire. The final section presents overview and focus chapters covering composers, repertoire (both small and larger works), and performance life in an historical context from over a dozen regions of the world: Britain and Ireland, the Czech Republic, France, Germany, Hungary, Italy, Latin America, the Philippines, Poland, Russia, Scandinavia and Finland, Spain, and the United States. This diverse collection of essays brings together the work of 25 authors, many of whom have devoted much of their scholarly lives to the composers and music discussed, giving the reader a lively and unique perspective on this significant part of nineteenth-century musical life. There can be little doubt that opera and emotion are inextricably linked. From dramatic plots driven by energetic producers and directors to the conflicts and triumphs experienced by all associated with opera's staging to the reactions and critiques of audience members, emotion is omnipresent in opera. Yet few contemplate the impact that the customary cultural practices of specific times and places have upon opera's ability to move emotions. Taking Australia as a case study, this two-volume collection of extended essays demonstrates that emotional experiences, discourses, displays and expressions do not share universal significance but are at least partly produced, defined, and regulated by culture. Spanning approximately 170 years of opera production in Australia, the authors show how the emotions associated with the specific cultural context of a nation steeped in egalitarian aspirations and marked by increasing levels of multiculturalism have adjusted to changing cultural and social contexts across time. Volume I adopts an historical, predominantly nineteenth-century perspective, while Volume II applies historical, musicological, and ethnological approaches to discuss subsequent Australian operas and opera productions through to the twenty-first century. With final chapters pulling threads from the two volumes together, Opera, Emotion, and the Antipodes establishes a model for constructing emotion history from multiple disciplinary perspectives. With its first public live performance in Paris on 11 February 1896, Oscar Wilde's Salomé took on female embodied form that signalled the start of 'her' phenomenal journey through the history of the arts in the twentieth century. This volume explores Salome's appropriation and reincarnation across the arts - not just Wilde's heroine, nor Richard Strauss's - but Salome as a cultural icon in fin-de-siècle society, whose appeal for ever new interpretations of the biblical story still endures today. Using Salome as a common starting point, each chapter suggests new ways in which performing bodies reveal alternative stories, narratives and perspectives and offer a range and breadth of source material and theoretical approaches. The first chapter draws on the field of comparative literature to investigate the inter-artistic interpretations of Salome in a period that straddles the end of the nineteenth century and the beginning of the Modernist era. This chapter sets the tone for the rest of the volume, which develops specific case studies dealing with censorship, reception, authorial reputation, appropriation, embodiment and performance. As well as the Viennese premiere of Wilde's play, embodied performances of Salome from the period before the First World War are considered, offering insight into the role and agency of performers in the production and complex negotiation of meaning inherent in the role of Salome. By examining important productions of Strauss's Salome since 1945, and more recent film interpretations of Wilde's play, the last chapters explore performance as a cultural practice that reinscribes and continuously reinvents the ideas, icons, symbols and gestures that shape both the performance itself, its reception and its cultural meaning. Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published. The study of the business of opera has taken on new importance in the present harsh economic climate for the arts. This book presents research that sheds new light on a range of aspects concerning marketing, audience development, promotion, arts administration and economic issues that beset professionals working in the opera world. The editors' aim has been to assemble a coherent collection of essays that engage with a single theme (business), but differ in topic and critical perspective. The collection is distinguished by its concern with the business of opera here and now in a globalized market. Performing Arts in Changing Societies is a detailed exploration of genre development within the fields of dance, theatre, and opera in selected European countries during the decades before and after 1800. An introductory chapter outlines the theoretical and ideological background of genre thinking in Europe, starting from antiquity. A further fourteen chapters cover the performing genres as they developed in England, France, Germany, and Austria, and follow the dissemination and adaptation of the corresponding genres in minor and major cities in the Nordic countries. With a strong emphasis on the role that pragmatic and contextual factors had in defining genres, the book examines such subjects as the dancing masters in Christiania (Oslo), circa 1800, the repertory and travels of an itinerant acrobat and his wife in Norway in the 1760s, and the influence of Enlightenment ideas on bourgeois drama in Denmark. Including detailed analyses in the light of material, political, and social factors, this is a valuable resource for scholars and researchers in the fields of musicology, opera studies, and theatre and performance studies. This book addresses the ways in which masculinity is negotiated, constructed, represented, and problematized within operatic music and practice. Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s, and masculinity has been the focus of recent if sporadic musicological discussion, the relationship between masculinity and opera has so far escaped detailed critical scrutiny. Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify, this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject. Anchored by musical analysis or close readings of musical discourse, the contributions take an interdisciplinary approach by also engaging with theatre, popular music, and cultural musicology scholarship. The various musical, theoretical, and socio-political trajectories of the essays are historically dispersed from seventeenth to twentieth- first-century operatic works and practices, visiting masculinity and the operatic voice, the complication or refusal of essentialist notions of masculinity, and the operatic representation of the 'crisis' of masculinity. This volume will not only enliven the study of masculinity in opera, but be an appealing contribution to music scholars interested in gender, history, and new musicology. Analyzing the lack of diversity among opera executives, this book examines the careers of executive opera managers of color in the U.S. By interrogating the impact of race on arts managers' careers, the author contemplates how opera might attract and retain more racially diverse arts managers to ensure its future. With a focus on the U.S., research is contextualized via qualitative data to explore, enhance, and institutionalize access, diversity, equity, and inclusion (ADEI) in the opera industry. In a revealing series of expert-conducted interviews, the author poses illuminating questions, such as: what if an inability to recruit and retain diverse executives is the primary source of opera's challenges? if more racially diverse opera executives existed, would the art form persist in struggling to find its place in contemporary society? from where will the next generation of diverse opera managers emerge? As the magnitude of the global diversity problem grows within the creative and cultural industries, this book serves as a guide for Arts Management practitioners and students who may view their class, different ability, ethnicity, gender, race, or sexual orientation as a liability in their pursuit of executive careers. Gaetano Donizetti: A Research and Information Guide offers an annotated reference guide to the life and works of this important Italian opera composer. The book opens with a complete chronology of Donizetti's life (1797-1848) and career, relating it to contemporary events. The balance of the book details secondary resources and other works, including general sources, catalogs, correspondence, biographical sources, critical works; production/review sources, singers and theaters, and the individual operas. "Operetta: A Theatrical History" is considered the classic history of this important musical theater form. Traubner's book, first published in 1983, is still recognized as the key history of the people and productions that made operetta a worldwide phenomenon. Beginning in mid-19th century Europe, the book covers all of the key developments in the form, including the landmark works by Strauss and his followers, Gilbert & Sullivan, Franz Lehar, Rudolf Friml, Victor Herbert, and many more. The book perfectly captures the champagne-and-ballroom atmosphere of the greatest works in the genre. It will appeal to all fans of musical theatre history. Modernism in music still arouses passions and is riven by controversies. Taking root in the early decades of the twentieth century, it achieved ideological dominance for almost three decades following the Second World War, before becoming the object of widespread critique in the last two decades of the century, both from critics and composers of a postmodern persuasion and from prominent scholars associated with the 'new musicology'. Yet these critiques have failed to dampen its ongoing resilience. The picture of modernism has considerably broadened and diversified, and has remained a pivotal focus of debate well into the twenty-first century. This Research Companion does not seek to limit what musical modernism might be. At the same time, it resists any dilution of the term that would see its indiscriminate application to practically any and all music of a certain period. In addition to addressing issues already well established in modernist studies such as aesthetics, history, institutions, place, diaspora, cosmopolitanism, production and performance, communication technologies and the interface with postmodernism, this volume also explores topics that are less established; among them: modernism and affect, modernism and comedy, modernism versus the 'contemporary', and the crucial distinction between modernism in popular culture and a 'popular modernism', a modernism of the people. In doing so, this text seeks to define modernism in music by probing its margins as much as by restating its supposed essence. Composing for Voice: Exploring Voice, Language and Music, Second Edition, elucidates how language and music function together from the perspectives of composers, singers and actors, providing an understanding of the complex functions of the voice pedagogically, musicologically and dramatically. Composing for Voice examines the voice across a wide range of musical genres (including pop, jazz, folk, classical, opera and the musical) and explores the fusion of language and music that is unique to song. This second edition is enlarged to attract a wider readership amongst all music and theatre professionals and educators, whilst also engaging an international audience with the introduction of new co-author Maria Huesca. New to the second edition: A review of the history of singing An overview of the development of melisma A chapter to help performers understand each other, as singers and actors often receive disparate educations Case studies and qualitative research around song, lyric and meaning A discussion of the synthetic voice An introduction to the concept of embodied composition Interviews with composers and singers Summaries of various vocal styles A website with links to performances discussed, as well as related workshops: www.composingforvoice.com Composing for Voice: Exploring Voice, Language and Music, Second Edition, articulates possibilities for the practical exploration of language, music and voice by composers, singers and actors. This book addresses the ways in which masculinity is negotiated, constructed, represented, and problematized within operatic music and practice. Although the consideration of masculine ontology and epistemology has pervaded cultural and sociological studies since the late 1980s, and masculinity has been the focus of recent if sporadic musicological discussion, the relationship between masculinity and opera has so far escaped detailed critical scrutiny. Operating from a position of sympathy with feminist and queer approaches and the phallogocentric tendencies they identify, this study offers a unique perspective on the cultural relativism of opera by focusing on the male operatic subject. Anchored by musical analysis or close readings of musical discourse, the contributions take an interdisciplinary approach by also engaging with theatre, popular music, and cultural musicology scholarship. The various musical, theoretical, and socio-political trajectories of the essays are historically dispersed from seventeenth to twentieth- first-century operatic works and practices, visiting masculinity and the operatic voice, the complication or refusal of essentialist notions of masculinity, and the operatic representation of the 'crisis' of masculinity. This volume will not only enliven the study of masculinity in opera, but be an appealing contribution to music scholars interested in gender, history, and new musicology. In recent years, interest in Rameau's operas has grown enormously. These works are no longer regarded as peripheral by performers and audiences but are increasingly staged in the world's major opera houses and festivals, while the production of first-rate recordings on CD and DVD continues to flourish. Such welcome developments have gone hand in hand with an upsurge in research on Rameau and his period. The present volume, devoted solely to the composer's operas, reflects this scholarly activity. It brings together a substantial group of essays by an international team of scholars on a wide range of aspects of Rameau's operas. The individual essays are informed by a variety of disciplines or sub-disciplines including literature, archival studies, musical analysis, gender studies, ballet and choreography, dramaturgy and staging. The contents are addressed to a wide readership, including not only scholars but also practical musicians, stage directors, dancers and choreographers. The Operatic State examines the cultural, financial, and political investments that have gone into the maintenance of opera and opera houses in Europe, the USA and Australia. It analyses opera's nearly immutable form throughout wars, revolutions, and vast social changes throughout the world. Bereson argues that by legitimising the power of the state through universally recognised ceremonial ritual, opera enjoys a privileged status across three continents, often to the detriment of popular and indigenous art forms. The genre of mélodrame à grand spectacle that emerged in the boulevard theatres of Paris in the 1790s - and which was quickly exported abroad - expressed the moral struggle between good and evil through a drama of heightened emotions. Physical gesture, mise en scène and music were as important in communicating meaning and passion as spoken dialogue. The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth-century music drama, broadly defined as spoken plays with music, operas and other hybrid genres that combine music with text and/or image. This relationship is examined closely, and its evolution in the twentieth century in selected operas, musicals and films is understood as an extension of this nineteenth-century aesthetic. The book therefore develops our understanding of opera in the context of melodrama's broader influence on musical culture during the nineteenth and twentieth centuries. This book will appeal to those interested in film studies, drama, theatre and modern languages as well as music and opera. Building a Career in Opera from School to Stage: Operapreneurship provides early-career singers with an overview of the structure of the opera industry and tools for

strategically approaching a career within it. Today's voice students leave the conservatory with better training than ever, but often face challenges to managing their own careers after graduation. This book addresses what singers need to know in order to craft a career path in the contemporary landscape of opera. Readers learn about the opera industry's structure, common pathways and entry points, non-academic training programs, researching and evaluating opportunities, crafting professional documents and media, and what it means to be a professional opera singer. Written by a singer with recent experience in the industry-and particularly the emerging phase-this book is a practical guide for all singers embarking on a career in opera. The author's website, www.OperaCareers.com, hosts additional resources including databases of training programs, guides and templates for creating professional documents, as well as articles addressing current industry issues and interviews with subject matter experts. The representation of non-Western cultures in opera has long been a focus of critical inquiry. Within this field, the diverse relationships between opera and First Nations and Indigenous cultures, however, have received far less attention. Opera Indigene takes this subject as its focus, addressing the changing historical depictions of Indigenous cultures in opera and the more contemporary practices of Indigenous and First Nations artists. The use of 're/presenting' in the title signals an important distinction between how representations of Indigenous identity have been constructed in operatic history and how Indigenous artists have more recently utilized opera as an interface to present and develop their cultural practices. This volume explores how operas on Indigenous subjects reflect the evolving relationships between Indigenous peoples, the colonizing forces of imperial power, and forms of internal colonization in developing nation-states. Drawing upon postcolonial theory, ethnomusicology, cultural geography and critical discourses on nationalism and multiculturalism, the collection brings together experts on opera and music in Canada, the Americas and Australia in a stimulating comparative study of operatic re/presentation. Medievalism, or the reception or interpretation of the Middle Ages, was a prominent aesthetic for German opera composers in the first half of the nineteenth century. A healthy competition to establish a Germanic operatic repertory arose at this time, and fascination with medieval times served a critical role in shaping the desire for a unified national and cultural identity. Using operas by Weber, Schubert, Marshner, Wagner, and Schumann as case studies, Richardson investigates what historical information was available to German composers in their recreations of medieval music, and whether or not such information had any demonstrable effect on their compositions. The significant role that nationalism played in the choice of medieval subject matter for opera is also examined, along with how audiences and critics responded to the medieval milieu of these works. In this book, readers will gain a clear understanding of the rise of German opera in the early nineteenth century and the cultural and historical context in which this occurred. This book will also provide insight on the reception of medieval history and medieval music in nineteenth-century Germany, and will demonstrate how medievalism and nationalism were mutually reinforcing phenomena at this time and place in history. Staging Voice is a unique approach to the aesthetics of voice and its staging in performance. This study reflects on what it would mean to take opera's decisive attribute—voice—as the foundation of its staged performance. The book thinks of staging through the medium of voice. It is a nuances exploration, which brings together scholarly and directorial interpretations, and engages in detail with less frequently performed works of major and influential 20th-century artists—Erik Satie, Bertolt Brecht and Kurt Weill—as well as exposes readers to an innovative experimental work of Evelyn Ficara and Valerie Whittington. The study is intertwined throughout with the author's staging of the works accessible online. This book will be of great interest to students and scholars in voice studies, opera, music theatre, musicology, directing, performance studies, practice-based research, theatre, visual art, stage design, and cultural studies.

- [Opera](#)
- [Opera The Basics](#)
- [Masculinity In Opera](#)
- [The Operatic Archive](#)
- [Orpheus In The Academy](#)
- [The Business Of Opera](#)
- [Postopera Reinventing The Voice Body](#)
- [Medievalism And Nationalism In German Opera](#)
- [Access Diversity Equity And Inclusion In Cultural Organizations](#)
- [Morality And Viennese Opera In The Age Of Mozart And Beethoven](#)
- [Gaetano Donizetti](#)
- [The Operas Of Rameau](#)
- [Opera In Performance](#)
- [Performing Arts In Changing Societies](#)
- [Building A Career In Opera From School To Stage](#)
- [Opera Indigene Re presenting First Nations And Indigenous Cultures](#)
- [Opera In A Multicultural World](#)
- [The Operatic State](#)
- [Opera Emotion And The Antipodes Volume I](#)
- [Performing Homer The Voyage Of Ulysses From Epic To Opera](#)
- [Staging Voice](#)
- [Masculinity In Opera](#)
- [Visible Learning](#)
- [Performing Salome Revealing Stories](#)
- [Melodramatic Voices Understanding Music Drama](#)
- [Claudio Monteverdi](#)
- [The Routledge Research Companion To Modernism In Music](#)
- [Orpheus In The Academy](#)
- [Opera](#)
- [Opera](#)
- [Operetta](#)
- [Nineteenth Century Choral Music](#)
- [Current Directions In Ecomusicology](#)
- [The Art Of Light On Stage](#)
- [Qupai In Chinese Music](#)
- [The Routledge Handbook Of Audiovisual Translation](#)
- [Medievalism And Nationalism In German Opera](#)
- [New Perspectives On Narrative And Multimodality](#)
- [Renewable Energy Enterprises In Emerging Markets](#)
- [Composing For Voice](#)