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≡ The Oxford Handbook of
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The Oxford Handbook Of Opera Oxford Handbooks

Helen M. Greenwald



The Oxford Handbook Of Opera Oxford Handbooks:

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford Handbook of Opera respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section Opera on the Edge suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera [The Oxford Handbook of Opera](#) Helen M. Greenwald, 2014

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-09-18 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertoire seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing *The Oxford Handbook of the Operatic Canon* Cormac Newark, William Weber, 2020 Opera has always been

controversial not only because of how vastly expensive it is to produce It has historically been a vital and complex mixture of high art and commerce socially elite and popular or middle class the new and the increasingly old When a city wants a new landmark building an opera house is very often the solution why should this still be the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence This new collection addresses questions that are key to opera s past present and future Why is the art form apparently so arthritically canonical with the top ten titles all more than a century old accounting for nearly a quarter of all performances world wide Why is this top heavy system of production becoming still more restrictive even while the repertory is seemingly expanding notably to include early music Why did the operatic canon evolve so differently from that of concert music And why has that evolution attracted so comparatively little attention from scholars Why finally if opera houses all over the world are dutifully honoring their audiences loyalty to these favorite works are they having to struggle so hard financially Answers to these and other problems are offered here by 26 musicologists historians and industry professionals working in a wide range of contexts Topics range from the seventeenth century to the present day and from Russia to England and continental Europe to the Americas In an effort to reflect the contested nature of most of the issues facing opera each topic is addressed by two essays introduced jointly by the respective authors and followed by a jointly compiled list of further reading These paired essays complement each other in different ways for example by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions and expectations and breathes fresh air into the fields of music and cultural history

The ^AOxford Handbook of the Global Stage Musical Robert Gordon,Olaf Jubin,2023-11-14 In response to the rapid growth of musical theatre as a global phenomenon The Oxford Handbook of the Global Stage Musical offers new scholarly approaches to issues arising from these new international markets The thirty three essays highlight major aspects of the genre such as the dominance of Western colonialism in its early production and dissemination racism and sexism both in representation and in the industry itself as well as current conflicts between global and local interests in postmodern cultures Featuring contributors from seventeen countries the essays offer informed insider perspectives that reflect the diversity of the subject and offer in depth examinations of specific cultural and economic systems **The Oxford Handbook of Topic Theory** Danuta Mirka,2014 Topics are musical signs that rely on associations with different genres styles and types of music making The concept of topics was introduced by Leonard Ratner in the 1980s to account for cross references between eighteenth century styles and genres While music theorists and critics were busy classifying styles and genres defining their affects and proper contexts for their usage composers started crossing the boundaries between them and using stylistic

conventions as means of communication with the audience. Such topical mixtures received negative evaluations from North German critics but became the hallmark of South German music which engulfed the Viennese classicism. Topic theory allows music scholars to gain access to meaning and expression of this music. The Oxford Handbook of Topic Theory consolidates this field of research by clarifying its basic concepts and exploring its historical foundations. The volume grounds the concept of topics in eighteenth century music theory, aesthetics and criticism. Documenting historical reality of individual topics on the basis of eighteenth century sources, it relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers and listeners. With a focus on eighteenth century musical repertoire, The Oxford Handbook of Topic Theory lays the foundation under further investigation of topics in music of the nineteenth, twentieth and twenty-first centuries.

Curating Opera Stephen Mould, 2021-02-09. Curation as a concept and a catchword in modern parlance has over recent decades become deeply ingrained in modern culture. The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionalities and processes that guide them. In turn, comparisons are made with the workings of the traditional art museum where artworks are studied, preserved, restored, displayed and contextualised, processes which are also present in the opera house. Curatorial roles in each institution are identified and described, and the role of the celebrity art curator is compared with that of the modern stage director who has acquired previously undreamt-of licence to interrogate operatic works, overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs. A point of coalescence between the opera house and the art museum is identified with the transformation towards the end of the nineteenth century of the opera house into the operatic museum. Curatorial practices in the opera house are examined, and further communalities and synergies in the way that works are defined in each institution are explored. This study also considers the so-called birth of opera around the start of the seventeenth century with reference to the near-contemporary rise of the modern art museum, outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire. This examination of the forces of curation within the modern opera house will highlight aspects of authenticity, authorial intent, preservation, restoration and historically informed performance practice.

The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century Paul Watt, Sarah Collins, Michael Allis, 2020-08-13. In The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century, contributors consider the fascinating and unexpected ways that nineteenth-century writing on music contributed to debates about evolution, the scientific method, psychology, exoticism, gender and the divide between high and low culture.

Voice, Slavery, and Race in Seventeenth-Century Florence Emily Wilbourne, 2023. Voice, Slavery and Race in Seventeenth-Century Florence argues for the power of sound, particularly musical and vocal sounds, to systems of racial and ethnic difference. Foregrounding newly discovered archival sources, Emily Wilbourne

documents the significant presence of foreign and racially marked individuals in Medici Florence many of whom were living under conditions of slavery or unfree labor This book considers how the musical and verbal sounds of these individuals were recruited to represent or communicate access to subjectivity agency and voice

Roman Identity from the Arab Conquests to the Triumph of Orthodoxy Douglas Whalin, 2021-01-22 This book asks how the inhabitants and neighbours of the Eastern Roman Empire understand their identity as Romans in the centuries following the emergence of Islam as a world religion Its answers lie in exploring the nature of change and continuity of social structures self representation and boundaries as markers of belonging to the Roman group in the period from circa AD 650 to 850 Early medieval Romanness was integral to the Roman imperial project its local utility as an identifier was shaped by a given community s relationship with Constantinople the capital of the Roman state This volume argues that there was fundamental continuity of Roman identity from Late Antiquity through these centuries into later periods Many transformations which are ascribed to the Romans of this era have been subjectively assigned by outsiders separated by time or space and are not born out by the sources This finding dovetails with other recent historical works re evaluating the early medieval Eastern Roman polity and its ideology

Global Popular Music Clarence Bernard Henry, 2024-11-19 Global Popular Music A Research and Information Guide offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and discussions within global popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 2 Transnational Discourses of Global Popular Music Studies covers the geographical areas of North America United States and Canada Central America Caribbean and South America Latin America Europe Africa and Middle East Asia and areas of Oceania Aotearoa New Zealand Australia and Pacific Islands It provides over twenty four hundred annotated bibliographic entries covering discourses of extensive research that extend beyond the borders of the United States and includes annotated entries to books book series book chapters edited volumes special documentaries and programming scholarly journal essays and other resources that focus on the creative and artistic flows of global popular music

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

The Routledge Companion to Music Theory Pedagogy Leigh VanHandel, 2020-02-26 Today's music theory instructors face a changing environment one where the traditional lecture format is in decline The Routledge Companion to Music Theory Pedagogy addresses this change head on featuring battle tested lesson plans alongside theoretical discussions of music theory curriculum and course design With the modern student in mind scholars are developing creative new approaches to teaching music theory encouraging active student participation within contemporary contexts such as flipped classrooms music industry programs and popular music studies This volume takes a unique approach to provide resources for both the conceptual and pragmatic sides of music theory pedagogy Each section includes thematic anchor chapters that address key issues accompanied by short topics chapters offering applied examples that instructors can readily adopt in their own teaching In eight parts leading pedagogues from across North America explore how to most effectively teach the core elements of the music theory curriculum Fundamentals Rhythm and Meter Core Curriculum Aural Skills Post Tonal Theory Form Popular Music Who What and How We Teach A broad musical repertoire demonstrates formal principles that transcend the Western canon catering to a diverse student body with diverse musical goals Reflecting growing interest in the field and with an emphasis on easy implementation The Routledge Companion to Music Theory Pedagogy presents strategies and challenges to illustrate and inspire in a comprehensive resource for all teachers of music theory

Listening to China Thomas Irvine, 2020-05-04 From bell ringing to fireworks gongs to cannon salutes a dazzling variety of sounds and soundscapes marked the China encountered by the West around 1800 These sounds were gathered by diplomats trade officials missionaries and other travelers and transmitted back to Europe where they were reconstructed in the imaginations of writers philosophers and music historians such as Jean Philippe Rameau Johann Nikolaus Forkel and Charles Burney Thomas Irvine gathers these stories in Listening to China exploring how the sonic encounter with China shaped perceptions of Europe's own musical development Through these stories Irvine not only investigates how the Sino Western encounter sounded but also traces the West's shifting response to China As the trading relationships between China and the West broke down travelers and music theorists abandoned the vision of shared musical

approaches focusing instead on China's noisiness and sonic disorder and finding less to like in its music. At the same time Irvine reconsiders the idea of a specifically Western music history revealing that it was comparison with China the great other that helped this idea emerge. Ultimately Irvine draws attention to the ways Western ears were implicated in the colonial and imperial project in China as well as to China's importance to the construction of musical knowledge during and after the European Enlightenment. Timely and original. *Listening to China* is a must read for music scholars and historians of China alike.

The Oxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke, 2022. Engages with musical practice in a wide range of countries. Offers a cutting edge resource for Shakespeare scholars and musicians alike. Sheds light on a crucial and fascinating aspect of Shakespeare studies. Book jacket.

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03. This text presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance and reception, the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals.

The Cambridge Companion to Operetta Anastasia Belina, Derek B. Scott, 2020. A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world.

Film Music in the Sound Era Jonathan Rhodes Lee, 2020-02-13. *Film Music in the Sound Era: A Research and Information Guide* offers a comprehensive bibliography of scholarship on music in sound film, 1927-2017. Thematically organized sections cover historical studies, studies of musicians and filmmakers, genre studies, theory and aesthetics, and other key aspects of film music studies. Broad coverage of works from around the globe, paired with robust indexes and thorough cross-referencing, make this research guide an invaluable tool for all scholars and students investigating the intersection of music and film. This guide is published in two volumes. Volume 1: Histories, Theories, and Genres covers overviews, historical surveys, theory and criticism, studies of film genres, and case studies of individual films. Volume 2: People, Cultures, and Contexts covers individual people, social and cultural studies, studies of musical genre, pedagogy, and the industry. A complete index is included in each volume.

Music, Dance, and Drama in Early Modern English Schools Amanda Eubanks Winkler, 2020-06-04. *Music, Dance, and Drama in Early Modern English Schools* is the first book to systematically analyze the role that the performing arts played in English schools after the Reformation. Although the material record is riddled with gaps, Amanda Eubanks Winkler sheds light on the subject through an innovative methodology that combines rigorous archival research with phenomenological and performance studies approaches. She organizes her study around a series of performance-based questions that demonstrate how the schoolroom intersected with the church, the court, the domicile, the concert room, and the professional theater, which allows her to provide fresh perspectives on well-known canonical operas performed by children, as well as lesser-known works. Eubanks Winkler also interrogates the notion that performance is ephemeral, as she considers how scores and playtexts serve as a conduit between past and present and demonstrates the ways in which pedagogical performance is passed down through embodied

praxis Byzantium to China: Religion, History and Culture on the Silk Roads ,2022-07-18 This collection of papers reflects the interests and influence of Samuel N C Lieu on scholars and students during his academic career It demonstrates not only the importance of his work on Manichaeism but his broader intellectual contribution to early Christian Roman Byzantine and comparative historical studies His impact on Manichaean studies has been unparalleled resulting in several prestigious book series devoted to the linguistic and historical study of Mani and his religion It is largely thanks to his enterprise that scholars now have access to an extensive library of texts and images unavailable to earlier researchers The volume honours the life and work of a remarkable scholar of international renown

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