Overtones of Opera in American Literature from Whitman to Wharton

Looks at the development of a split between serious and popular culture in America and discusses drama, opera, orchestral music, art, and literature

Beijing Opera Costumes

Was there opera - and just what was it like - in New York City before the advent of the Metropolitan Opera Company? In exploring these questions, Karen Ahlquist describes the social, cultural, economic, and esthetic factors that led to the assimilation of Italian opera - a complex, expensive genre of elitist reputation - into New York's business oriented community, with its English cultural heritage and sacred republican traditions. In her lively description of opera as few today can imagine it, Ahlquist considers Jacksonian-era efforts to create a polite social setting, the influence of a socially based clash between "respectability" and broad public access, and the role of music in shaping, not just reflecting, social and cultural life.

Opera Production

Opera and the Golden West is a celebration of opera's difficult past in America. It focuses in part on early repertory and how European operatic masterpieces became part of American culture. This book also calls attention to the efforts of American composers as they continually tried to make original contributions to a foreign musical form. Throughout this anthology the contributors use a variety of approaches and styles to analyze the many aspects of opera, and how the form fared in the U.S. In addition to observing where opera has been in this country, this anthology also has an eye to the future. Opera presentation in the coming century may be very different from the current experience. Economics, always a critical factor, may well dictate a different scale of production. Changing tastes in directorial and production values and the expansion of television and video into the home are indicators that a new era has arrived.

Chinatown Opera Theater in North America

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Tin Pan Opera

The Chinatown opera house provided Chinese immigrants with an essential source of entertainment during the pre "World War II era. But its stories of loyalty, obligation, passion, and duty also attracted diverse patrons into Chinese American communities Drawing on a wealth of new Chinese- and English-language research, Nancy Yunhwa Rao tells the story of iconic theater companies and the networks and migrations that made Chinese opera a part of North American cultures. Rao unmasks a backstage world of performers, performance, and repertoire and sets readers in the spellbound audiences beyond the footlights. But she also braids a captivating and complex history from elements outside the opera house walls: the impact of government immigration policy; how a theater influenced a Chinatown's sense of cultural self; the dissemination of Chinese opera music via recording and print materials; and the role of Chinese American business in sustaining theatrical institutions. The result is a work that strips the veneer of exoticism from Chinese opera, placing it firmly within the bounds of American music and a profoundly American experience.

Opera in a Multicultural World

Created by George Gershwin and DuBose Heyward and sung by generations of black performers, Porgy and Bess has been both embraced and reviled since its debut in 1935. In this comprehensive account, Ellen Noonan examines the opera's long history of invention and reinvention as a barometer of twentieth-century American expectations about race, culture, and
Fashionable Acts

From patriotic “God Bless America” to wistful “White Christmas,” Irving Berlin’s songs have long accompanied Americans as they fall in love, go to war, and come home for the holidays. Irving Berlin’s American Musical Theater is the first book to fully consider this songwriter’s immeasurable influence on the American stage. Award-winning music historian Jeffrey Magee chronicles Berlin’s legendary theatrical career, providing a rich background to some of the great composer's most enduring songs, from “There's No Business Like Show Business” to “Puttin' on the Ritz.” Magee shows how Berlin's early experience singing for pennies made an impression on the young man, who kept hold of that sensibility throughout his career and transformed it into one of the defining attributes of Broadway shows. Magee also looks at darker aspects of Berlin's life, examining the anti-Semitism that Berlin faced and his struggle with depression. Informative, provocative, and full of colorful details, this book will delight song and theater aficionados alike as well as anyone interested in the story of a man whose life and work expressed so well the American dream.

Molto Agitato

Following the defeat of Napoleon in 1814, an event that signalled an end to nearly fourteen years of French domination, Florence seemed to enter a new cultural ‘golden age’ and by 1824 was described as ‘an Earthly Paradise’ by the political and liberal writer, Pietro Giordano. Politically, economically and culturally, the city prospered in this new era. After 1814 it seemed as if the Enlightenment had found a new beginning in Florence. Aubrey Garlington, a scholar of long standing in the music of early nineteenth-century Florence, considers the roles played by John Fane, Lord Burghersh, an English aristocrat, diplomat and dilettante composer together with his wife, Priscilla, in the development of the richly homogeneous culture that blossomed in Florence at this time. Burghersh, known today for being instrumental in the founding of the English Royal Academy of Music, composed six operas that were performed privately on numerous occasions at the English Embassy, his best known work being “La Fedra”. Lady Burghersh became known for her painting and dilettante theatrical performances. Garlington provides a thorough re-examination of the categories ‘professional’ and ‘dilettante’ which were so important in the concept of music at this time. The notions of boundaries between public and private activity are discussed, and the operas themselves are examined specifically. Through the contemplation of the Burghersh's sixteen year stay in Florence, the significance of dilettante orientations are demonstrated to have been essential components for the city's musical and social life. Garlington draws together an impressive compilation of documentation regarding the part music played in shaping society and culture. In this way, the book will appeal not only to opera historians, musicologists and critics working on the nineteenth century, but also to historians and scholars of cultural theory.

Access, Diversity, Equity and Inclusion in Cultural Organizations

Over the last decade, the theatre and opera of the French Revolution have been the subject of intense scholarly reassessment, both in terms of the relationship between theatrical works and politics or ideology in this period and on the question of longer-scale structures of continuity or rupture in aesthetics. Staging the French Revolution: Cultural Politics and the Paris Opera, 1789-1794 moves these discussions boldly forward, focusing on the Paris Opéra (Académie Royale de Musique) in the cultural and political context of the early French Revolution. Both institutional history and cultural study, this is the first ever full-scale study of the Revolution and lyric theatre. The book concentrates on three aspects of how a royally-protected theatre negotiates the transition to national theatre: the external dimension, such as questions of ownership and governance and the institution's relationship with State institutions and popular assemblies; the internal management, finances, selection and preparation of works; and the cultural and aesthetic study of the works themselves and of their reception. In Staging the French Revolution, author Mark Darlow offers an unprecedented view of the material context of opera production, combining in-depth archival research with a study of the works themselves. He argues that a mixture of popular and State interventions created a repressive system in which cultural institutions retained agency, compelling individuals to follow and contribute to a shifting culture. Theatre thereby emerged as a locus for competing discourses on patriotism, society, the role of the arts in the Republic, and the articulation of the Revolution's relation with the 'Old Regime', and is thus an essential key to the understanding of public opinion and publicity at this crucial historical moment. Combining recent approaches to institutions, sociability, and authors’ rights with cultural studies of opera, Staging the French Revolution takes a historically grounded and methodologically innovative cross-disciplinary approach to opera and persuasively re-evaluates the long-standing, but rather sterile, concept of propaganda.

Black Opera

In The Birth of Whiteness: Race and the Emergence of United States Cinema, Daniel Leonard Bernardi explores the importance
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Women and Soap Opera
In late imperial China, opera transmitted ideas across the social hierarchy about the self, family, society, and politics. Beijing attracted a diverse array of opera genres and audiences, and by extension, served as a hub for the diffusion of cultural values. It is in this context that historian Andrea S. Goldman harnesses opera as a lens through which to examine urban cultural history. Her meticulous yet playful account takes up the multiplicity of opera types that proliferated at the time, exploring them as contested sites through which the Qing court and commercial playhouses negotiated influence and control over the social and moral order. Opera performance blurred lines between public and private life, and offered a stage on which to act out gender and class transgressions. This work illuminates how the state and various urban constituencies manipulated opera to their own ends, and sheds light on empire-wide transformations underway at the time.

Music and Culture in America, 1861-1918
From the Wall Street Journal's opera critic, a wide-ranging narrative history of how and why the New York City Opera went bankrupt—and what it means for the future of the arts
In October 2013, the arts world was rocked by the news that the New York City Opera—"the people's opera"—had finally succumbed to financial hardship after 70 years in operation. The company had been a fixture on the national opera scene—as the populist antithesis of the grand Metropolitan Opera, a nurturing home for young American talent, and a place where new, lively ideas shook up a venerable art form. But NYCO's demise represented more than the loss of a cherished organization: it was a harbinger of massive upheaval in the performing arts—and a warning about how cultural institutions would need to change in order to survive. Drawing on extensive research and reporting, Heidi Waleson, one of the foremost American opera critics, recounts the history of this scrappy company and reveals how, from the beginning, it precariously balanced an ambitious artistic program on fragile financial supports. Waleson also looks forward and considers some better-managed, more visionary opera companies that have taken City Opera's lessons to heart. Above all, Mad Scenes and Exit Arias is a story of money, ego, changes in institutional identity, competing forces of populism and elitism, and the ongoing debate about the role of the arts in society. It serves as a detailed case study not only for an American arts organization, but also for the sustainability and management of nonprofit organizations across the country.

Whiting Up
'The Oxford Handbook of Opera' captures the highly charged dynamic between opera and its audience, bringing the complexities of scholarship and the excitement of performance into the mainstream conversation. Fifty essays address an extensive range of topics.

The Cultural Post
A vibrant look at changes in British elite culture through the lens of opera-going

Recorded Music in American Life
An examination of the female opera singer during the nineteenth and twentieth centuries.

American Opera
Women's soap opera viewing has long been thought of by feminists and nonfeminists as an unproductive waste of time. Blumenthal takes the opposing view, arguing that women's indulgence in these programs is actually liberating. In overcoming the social opposition to the stigma attached to the feminine content and style, and engaging in soap opera viewing, women celebrate their femininity, particularly their gendered identification with romance, relationality, intuitiveness, talkativeness, and other aspects of emotionality. This book will be of interest to academics in the areas of sociology, women's studies, and media studies.

Irving Berlin's American Musical Theater
Have records, compact discs, and other sound reproduction equipment merely provided American listeners with pleasant diversions, or have more important historical and cultural influences flowed through them? Do recording machines simply capture what's already out there, or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of what he calls "the 78 r.p.m. era"—from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio, to the postwar proliferation of independent labels, disk jockeys, and changes in popular taste and opinion. By examining the interplay between recorded music and the key social, political, and economic forces in America during the
In the 1890s, the world of racing was turned on its ear by a young American who rode horses as no professional jockey had ever ridden: Tod Sloan hitched up his stirrups and thrust his Journal of American Culture declined. An engaging introduction for neophytes, American Opera also offers an array of welcome surprises for diehard opera fans. of multimedia effects into recent opera productions, and innovations such as co-commissioning and joint staging that have helped sustain American opera as federal support has Hollywood's cinematic techniques. She also discusses the impact of radio and television broadcasting on opera in America, the advent of opera workshops in universities, the integration of multimedia effects into recent opera productions, and innovations such as co-commissioning and joint staging that have helped sustain American opera as federal support has declined. African American artists to appropriate white cultural production, fashion new black identities through these "white" forms, and advance our collective ability to locate ourselves in others. American Opera sketches musical traits and provides plot summaries, descriptions of sets and stagings, and biographical details on performers, composers, and librettists for more than 100 American operas, many of which have received unjustifiably scant attention since their premieres. From the spectacle and melodrama of William Dunlap's Pizarro in Peru (1800) and the pathos of Caryl Florio's Uncle Tom's Cabin (1882) to the chilling psychological drama of Jack Beeson's Lizzie Borden (1965) and the lyric elegance of John Corigliano's The Ghosts of Versailles (1991), opera in America displays the energy and diversity of the nation itself. Kirk shows that this rich, varied repertoire includes far more than familiar jewels such as Porgy and Bess, Candide, Susannah, and The Consul. Beginning to the Strange Career of Porgy and Bess

A GOOD MORNING AMERICA BOOK CLUB PICK A BELLETRIST BOOK CLUB PICK For fans of The Hours and Fates and Furies, a bold, kaleidoscopic novel intertwining the lives of three women across three centuries as their stories of sex, power, and desire finally converge in the present day. Lily is a mother and a daughter. And a second wife. And a writer, maybe? Or she was going to be, before she had children. Now, in her rented Brooklyn apartment she's grappling with her sexual and intellectual desires, while also trying to manage her roles as a mother and a wife in 2016. Vivian Barr seems to be the perfect political wife, dedicated to helping her charismatic and ambitious husband find success in Watergate-era Washington D.C. But one night he demands a humiliating favor, and her refusal to obey changes the course of her life—along with the lives of others. Esther is a fiercely independent young woman in ancient Persia, where she and her uncle’s tribe live a tenuous existence outside the palace walls. When an innocent mistake results in devastating consequences for her people, she is offered up as a sacrifice to please the King, in the hopes that she will save them all. In Anna Solomon's The Book of V., these three characters' riveting stories overlap and ultimately collide, illuminating how women's lives have and have not changed over thousands of years.

The Culture of Opera Buffa in Mozart's Vienna

Tired of Tannhuser? Bored with Bohme? Then open your imagination to the unexpected pleasures of American opera. With this generous, accessible overview, Elise K. Kirk provides a lively history of one of America's liveliest arts. A treasure trove of information on a substantial, heretofore neglected repertoire, American Opera sketches musical traits and provides plot summaries, descriptions of sets and stagings, and biographical details on performers, composers, and librettists for more than 100 American operas, many of which have received unjustifiably scant attention since their premieres. From the spectacle and melodrama of William Dunlap's Pizarro in Peru (1800) and the pathos of Caryl Florio's Uncle Tom's Cabin (1882) to the chilling psychological drama of Jack Beeson's Lizzie Borden (1965) and the lyric elegance of John Corigliano's The Ghosts of Versailles (1991), opera in America displays the energy and diversity of the nation itself. Kirk shows that this rich, varied repertoire includes far more than familiar jewels such as Porgy and Bess, Candide, Susannah, and The Consul. Beginning with the English-influenced harlequinade of the revolutionary period, Kirk traces the development of comic opera, the rise of melodramatic romanticism, the emergence of American grand opera and verismo, and the explosion of eclectic forms that characterized American opera in the twentieth century. Devoting particular attention to the accomplishments of women and black composers and librettists, Kirk explores how American operas have incorporated indigenous elements such as jazz, popular song, folk music, Native American motifs, and Hollywood's cinematic techniques. She also discusses the impact of radio and television broadcasting on opera in America, the advent of opera workshops in universities, the integration of multimedia effects into recent opera productions, and innovations such as co-commissioning and joint staging that have helped sustain American opera as federal support has declined. An engaging introduction for neophytes, American Opera also offers an array of welcome surprises for diehard opera fans.

Journal of American Culture

In the 1890s the world of racing was turned on its ear by a young American who rode horses as no professional jockey had ever ridden: Tod Sloan hitched up his stirrups and thrust his weight far forward. Traditionalists laughed at first and dismissed him as a novelty, but as he came to dominate racing on both sides of the Atlantic, his style of riding became widely...
imitated, and his famous forward seat remains universally practiced to this day. Sloan's place in racing lore and popular culture was cemented in 1904 when George M. Cohan wrote and starred in Little Johnny Jones, a Broadway musical based on Sloan's rise and fall in England. John Dizikes's portrait of Sloan (1874?1933) shows a small-town, hard-luck, midwestern boy who became an overnight sensation and an international celebrity in a world of breeders, bookmakers, gamblers, hustlers, bluebloods, and princes. As the King of Jockeys in the sport of kings, Sloan lived in high style, until he was banned from British racing and forced to eke out a living on the margins of the sport for thirty years.

**Opera and the City**

This text tells how opera, steeped in European aristocratic tradition, was transplanted into the democratic cultural environs of America. It includes vignettes of productions, personalities, audiences and theatres throughout the country from 1735 to the present day.

**The Oxford Handbook of Opera**

Polzonetti reveals how revolutionary America inspired eighteenth-century European audiences, and how it can still inspire and entertain us.

**The Prima Donna and Opera, 1815-1930**

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 Strange Career of Porgy and Bess**

In this captivating work, Carmen Trammell Skaggs examines the discourse of opera -- both the art form and the social institution -- in nineteenth- and early twentieth-century American literature. Through the lens of opera, she maintains, major American writers -- including Walt Whitman, Edgar Allan Poe, Louisa May Alcott, Kate Chopin, Willa Cather, Henry James, and Edith Wharton -- captured the transformations of a rapidly changing American literary landscape. Although they turned to opera for different reasons, they all saw a twofold function in the art form: a means of expressing a private aesthetic experience and a space in which to perform highly ritualized social functions. Skaggs then turns to Poe and Alcott, who frequently imitated the excesses of opera in their fiction, flamboyantly enjoying the element of the absurd. Using opera as a setting in their work allowed them to explore the fallibility of human sensibility, especially our susceptibility to deception. Chopin and Cather, Skaggs shows, empowered their heroines with a voice, a medium for artistic transcendence, but they were also influenced by the growing popularity of Wagnerian opera -- and of the idea that only through a sublimation of life can transfiguration of the soul occur. The true artist, they believed, inevitably lived a solitary life, sacrificing all for art. In the diva, for instance, Cather saw the ideal embodiment of the female artist. On the other hand, James and Wharton, Skaggs explains, recognized the opera box as the ideal setting for social considerations of class, codes, and customs in many of their stories and novels. Past literary critics have employed musical terminology to evoke what opera historian Herbert Lindenberger describes as a "nonverbal dimension beyond what we ordinarily take to be the realm of literature," but many of these same scholars warily embraced an operatic approach. After all, the "operatic" often suggests artificiality and extravagance -- qualities usually seen as negative in writing. Despite the undisputed canonical status of many of the works Skaggs explores, at least a few of them might also be described in similarly operatic (and disparaging) terms. The critical discourse of opera, however, offers an ideal vehicle for opening these texts in a new way.

Unveiling a heretofore seldom-noticed connection between the rise of opera in America and the flowering of American literature, Skaggs's noteworthy study will inform and enlighten literary scholars, musicologists, and lovers of both opera and literature.

**Opera and the Culture of Fascism**

This noteworthy study will inform and enlighten literary scholars, musicologists, and lovers of both opera and literature.
Yankee Doodle Dandy

In the late 1500s in Florence, aristocrats of the Renaissance renovated classical Greek dramas into dramatic musicals and gave birth to the first operas. After centuries of transformation, the opera is still appreciated as a historically dynamic paradigm of the fine arts. Composers of the twentieth century have worked hard to fashion a voice distinct from the romantic composers of the nineteenth century and the traditions that preceded them, and this volume explores the extent of their success. Beginning with a thorough introduction to the history of operatic forms and transformation, this book presents a comprehensive discussion of twentieth century opera. Giving ear to many composers and many styles–romantic and modern and assorted variations–the discussion includes such globally renowned composers as Strauss, Puccini, Prokofiev and Mascagni, as well as the esoteric works of less famous composers. Spanning as it does from Puccini's Tosca and Charpentier's Louise to Heggie's Dead Man Walking and Corigliano's The Ghosts of Versailles, twentieth century operatic form has something for every taste. The discussion is therefore structured chronologically and directed at exploring this complex diversity and ingenuity of twentieth-century styles. Examples from across the globe and firsthand commentary from contemporary operatic professionals complement the discussion. Concluding chapters comment upon the operatic presence in the twenty-first century and the future of operatic forms.

The Book of V.

If the opera world is full of “intrigue, double meanings, and devious dramatics,” then no place exemplifies this more than the world-famous Metropolitan Opera, where politics, ambition, and oversized egos have traditionally taken center stage along with some of the world’s richest music. Drawing on her fifteen years as its press representative, Johanna Fiedler explodes the traditional secrecy that surrounds the Met in this wonderfully entertaining account of its tumultuous history. Fiedler chronicles the Met’s early days as a home for legends like Toscanini, Mahler, and Caruso, and gives a fascinating account of the middle years when haughty blue-bloods battled stubborn administrators for control of a company that would emerge as America’s premiere opera house. She takes us behind the grand gold-curtain stage in more recent years as well, showing how musical superstars like Luciano Pavarotti, Plácido Domingo, and Kathleen Battle have electrified performances and scandalized the public. But most revelatory are Fiedler’s portrayals of James Levine and Joseph Volpe and their practically parallel ascendancies—Levine rising from prodigy to artistic director, Volpe advancing from stagehand to general manager—and their once strained relationship. Weaving together the personal, economic, and artistic struggles that characterize the Met’s long and vibrant history, Molto Agitato is a must-read saga of power, wealth, and, above all, great music.

Staging the French Revolution

Examines the opera Porgy and Bess's long history of invention and reinvention as a barometer of 20th-century American expectations about race, culture and the struggle for equality.

Listening and Longing

Opera America Newsline

Beijing Opera Costumes: The Visual Communication of Character and Culture illuminates the links between theatrical attire and social customs and aesthetics of China, covering both the theory and practice of stage dress. Distinguishing attributes include an introduction to the performance style, the delineation of the costume conventions, an analysis of the costumes through their historical precedents and theatrical modifications, and the use of garment shape, color, and embroidery for symbolic effect. Practical information covers dressing the performers and a costume plot, the design and creation of the make-up and hairstyles, and pattern drafts of the major garments. Photographs from live performances, as well as details of embroidery, and close-up photographs of the headdresses thoroughly portray the stunning beauty of this incomparable performance style. Presenting the brilliant colors of the elaborately embroidered silk costumes together with the intricate makeup and glittering headdresses, this volume embodies the elegance of the Beijing opera.

The Birth of Whiteness

Winner of the Northeast Popular Culture Association’s Peter C. Rollins Book Award (2012) Winner of the ASCAP Deems Taylor Award (2012) Listening and Longing explores the emergence of music listening in the United States, from its early stages in the antebellum era, when entrepreneurs first packaged and sold the experience of hearing musical performance, to the Gilded Age, when genteel critics began to successfully redefine the cultural value of listening to music. In a series of interconnected stories, American studies scholar Daniel Cavicchi focuses on the impact of industrialization, urbanization, and commercialization in shaping practices of music audiences in America. Grounding our contemporary culture of listening in its seminal historical moment—before the iPod, stereo system, or phonograph—Cavicchi offers a fresh understanding of the role of listening in the history of music.

Democracy at the Opera
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The Opera of the Twentieth Century

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.

Opera and the Golden West

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources.

Society, Culture and Opera in Florence, 1814-1830

This study looks at nineteenth- and early twentieth-century opera as part of a culture which produced fascism as a crisis-state, and threatened to extinguish the genre as an influential and contemporary high form of art altogether. Jeremy Tambling highlights the themes of the cultural crisis through a detailed discussion of some dozen operas and a general overview of the works of Wagner, Verdi, Puccini, Strauss, and others, drawing on the writings of Nietzsche, Adorno, Benjamin, and Heidegger, for an understanding of the ideological background. Reading fascism as a political, intellectual, and psychological phenomenon, the author draws on the works of Bataille, Theweleit, and Kristeva, for discussion of proto-fascist and fascist thought, and for its relation to gender-politics. Resisting the cliches about Wagner or Strauss's relationship to the Third Reich, Tambling takes the opera out the hermetically sealed-off state in which it is normally discussed, and presents it as both complicit in, and in opposition to, the reactionary and regressive pressures that made up the 'culture of fascism', and those that tried to make opera part of the 'fascism of culture'.

Italian Opera in the Age of the American Revolution

The Musical

--Book jacket.

Mad Scenes and Exit Arias

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

Opera in America

Mozart's comic operas are among the masterworks of Western civilization, and yet the musical environment in which Mozart and his librettist Lorenzo da Ponte wrote these now-popular
Where To Download Opera In America A Cultural History

operas has received little critical attention. In this richly detailed book, Mary Hunter offers a sweeping, synthetic view of opera buffa in the lively theatrical world of late-eighteenth-century Vienna. Opera buffa (Italian-language comic opera) persistently entertained audiences at a time when Joseph was striving for a German national theater. Hunter attributes opera buffa's success to its ability to provide "sheer" pleasure and hence explores how the genre functioned as entertainment. She argues that opera buffa, like mainstream film today, projects a social world both recognizable and distinct from reality. It raises important issues while containing them in the "merely entertaining" frame of the occasion, as well as presenting them as a series of easily identifiable dramatic and musical conventions. Exploring nearly eighty comic operas, Hunter shows how the arias and ensembles convey a multifaceted picture of the repertory's social values and habits. In a concluding chapter, she discusses Cos' fan tutte as a work profoundly concerned with the conventions of its repertory and with the larger idea of convention itself and reveals the ways Mozart and da Ponte pointedly converse with their immediate contemporaries.