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GREENWALD

The Oxford Handbook of
OPERA

The Oxford Handbook Of Opera

Lingsheng Yao

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The Oxford Handbook of Opera Helen M. Greenwald,2014 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 ^AOxford Handbook of the Operatic Canon* Cormac Newark,William Weber,2020-08-20 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 **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 **Opera Outside the Box** Roberta Montemorra Marvin,2022-11-18 Opera Outside

the Box Notions of Opera in Nineteenth Century Britain addresses operatic experiences outside the opera houses of Britain during the nineteenth century. The essays adopt a variety of perspectives exploring the processes through which opera and ideas about opera were cultivated and disseminated by examining opera related matters in publication and performance in both musical and non musical genres outside the traditional approaches to transmission of operatic works and associated concepts. As a group they exemplify the broad array of questions to be grappled with in seeking to identify commonalities that might shed light in new and imaginative ways on the experiences and manifestations of opera and notions of opera in Victorian Britain. In unpacking the significance relevance uses and impacts of opera within British society the collection seeks to enhance understanding of a few of the manifold ways in which the population learned about and experienced opera how audiences and the broader public understood the genre and the aesthetics surrounding it how familiarity with opera played out in British culture and how British customs values and principles affected the genre of opera and perceptions of it.

Screening the Operatic Stage Christopher Morris, 2024-03-29 From the early days of radio broadcast to today s recorded simulcasts and live online productions opera houses have embraced technology as a way to reach new audiences. But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process. In *Screening the Operatic Stage* Christopher Morris critically examines the cultural implications of opera s engagement with screen media. Foregrounding a playful exchange and self awareness between stage and screen *Screening the Operatic Stage* analyzes how opera sees itself on video. Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters. These screen cultures reveal how inherently technological opera is as a medium begging the question of whether it can be understood independently of technology. Ultimately *Screening the Operatic Stage* shows how the technologies of televisual representation employed in opera reinforce its audience s expectations for the genre.

[The Oxford Handbook of Music Psychology](#) Susan Hallam, Ian Cross, Michael Thaut, 2009 *The Oxford Handbook of Music Psychology* is the definitive comprehensive and authoritative text on this burgeoning field. With contributions from over fifty experts in the field the range and depth of coverage is unequalled.

It will be an essential resource for students and researchers in psychology. [The Oxford History of Opera](#) Roger Parker, 1996 Eleven leading authorities chronicle the full sweep of opera ranging from the earliest known works to such experimental efforts as Robert Wilson and Philip Glass s *Einstein on the Beach*. In three sections on staging singers and the social climate the writers give us a look behind the scenes as well as a feel for what opera was like in the past 8 bandw plates.

[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, 2011-11-04 The Oxford Handbook of The American Musical offers new and cutting edge essays on the most important and compelling issues and topics in the growing interdisciplinary field of musical theater and film musical studies. Taking the form of a keywords book it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen. The handbook offers a cross section of essays written by leading experts in the field organized within broad conceptual groups which together capture the breadth direction and tone of musicals studies today. Each essay traces the genealogy of the term or issue it addresses including related issues and controversies positions and problematizes those issues within larger bodies of scholarship and provides specific examples drawn from shows and films. Essays both re-examine traditional topics and introduce underexplored areas. Reflecting the concerns of scholars and students alike the authors emphasize critical and accessible perspectives and supplement theory with concrete examples that may be accessed through links to the handbook's website. Taking into account issues of composition performance and reception the book's contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America's most lively enduring artistic traditions. The Oxford Handbook of The American Musical will engage all readers interested in the form from students to scholars to fans and aficionados as it analyses the complex relationships among the creators performers and audiences who sustain the genre.

The Oxford Handbook of the British Musical

Robert Gordon, Olaf Jubin, 2016-11-21 The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan. It then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960. One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980. There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford

Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today *The Oxford Illustrated History of Opera* Roger Parker, 1994 Opera is clearly the most flamboyant and spectacular of all the arts Now in this beautifully illustrated volume 11 leading authorities chronicle the full sweep of this stunning musical genre ranging from the earliest known works to such recent experimental efforts as Einstein on the Beach 260 illustrations 30 in full color *The Oxford Handbook of Film and Media Studies* Robert Kolker, 2008-09-11 This handbook examines film and new media in the light of their convergence It draws on leading scholars in the field to discuss traditional areas of history and theory of film and digital media Its focus however is on the cycle of technologically driven arts Film was born of a number of experiments in reproducing motion all of which culminated in the nineteenth century projection of short films The creation of digital media resulted from experiments in alternative forms of representation in the early 1960s John Whitney began creating avant garde films from digital graphics around 1960 and some of his ideas and methods were incorporated by Stanley Kubrick in 2001 *A Space Odyssey* By the early 1990s commercial filmmakers began to employ digital effects in their work By the late nineties digital arts had come fully into their own both in the form of stand alone or interactive artworks and films created with and for the computer At the same time digital effects had completely overtaken optical printing and matte painting in film From special effects to creating realistic backgrounds and crowds the digital is infiltrating all aspects of filmmaking The infiltration is about to become a takeover as celluloid is replaced by high definition digital recording and projection processes Many aspects of film will change as this latest convergence takes place Already cultural response to film has changed as viewers begin to teach themselves about film through supplementary material on DVDs and to make their own films on home computers But this handbook is not a technical history or manual Quite the contrary it is a scholarly work discussing the aesthetics economics and cultural results of these changes and convergences The book balances traditional scholarship and analysis with essays addressing technological change and the concurrent changes in cultural responses to these changes responses already acknowledged by the profession *The Oxford Handbook of Music Education, Volume 2* Gary McPherson, Graham Welch, 2012-09-06 This volume offers a comprehensive overview of the many facets of musical experience behaviour and development in relation to the diverse variety of educational contexts in which they occur **The Oxford Handbook of Film Music Studies** David Neumeyer, 2014 The Oxford Handbook of Film Music Studies gathers two dozen original essays that chart the history and current state of interdisciplinary scholarship on music in audiovisual media focusing on four areas history genre and medium analysis and criticism and interpretation **The Oxford Handbook of Shakespeare and Performance** James C. Bulman, 2017-11-16 The Oxford Handbooks to Shakespeare are designed to record past and present investigations and renewed and revised judgments by both familiar and younger Shakespeare specialists Each of these volumes is edited by one or more internationally distinguished Shakespeareans together they comprehensively survey the entire field Shakespearean

performance criticism has firmly established itself as a discipline accessible to scholars and general readers alike. And just as performances of the plays expand audiences' understanding of how Shakespeare speaks to them, so performance criticism is continually shifting the contours of the discipline. The 36 contributions in this volume represent the most current approaches to Shakespeare in performance. They are divided into four parts: Part I explores how experimental modes of performance ensure Shakespeare's contemporaneity; Part II tackles the burgeoning field of reception, how and why audiences respond to performances as they do; Part III addresses the ways in which technology has revolutionized our access to Shakespeare, both through the mediums of film and sound recording and through digitalization; Part IV grapples with global Shakespeare, considering matters of cultural appropriation in productions played for international audiences. Together these groundbreaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today.

Programs University of Michigan. School of Music, Theatre & Dance, 2018 The United States Catalog, 1921 *The Oxford Handbook of Topic Theory* Danuta Mirka PhD, 2014-10-16 Topics are musical signs developed and employed primarily during the long eighteenth century. Their significance relies on associations that are clearly recognizable to the listener with different genres, styles and types of music making. Topic theory, which is used to explain conventional subjects of musical composition in this period, is grounded in eighteenth century music theory, aesthetics and criticism, while drawing also from music cognition and semiotics. The concept of topics was introduced into by Leonard Ratner in the 1980s to account for cross-references between eighteenth century styles and genres. As the invention of a twentieth century academic topic theory as a field is comparatively new and *The Oxford Handbook of Topic Theory* provides a much needed reconstruction of the field's aesthetic underpinnings. The volume grounds the concept of topics in eighteenth century music theory, aesthetics and criticism. Documenting the historical reality of individual topics on the basis of eighteenth century sources, it traces the origins of topical mixtures to transformations of eighteenth century musical life and relates topical analysis to other methods of music analysis conducted from the perspectives of composers, performers and listeners. Focusing its scope on eighteenth century musical repertoire, *The Oxford Handbook of Topic Theory* lays the foundation for further investigation of topics in music of the nineteenth, twentieth and twenty first centuries.

The Oxford Handbook of Faust in Music Lorna Fitzsimmons, Charles McKnight, 2019-07-08 Since its emergence in sixteenth century Germany, the magician Faust's quest has become one of the most profound themes in Western history. Though variants are found across all media, few adaptations have met with greater acclaim than in music. Bringing together more than two dozen authors in a foundational volume, *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries. The Handbook's three part organization enables readers to follow the evolution of Faust in music across time and stylistic periods. Part I explores symphonic, choral, chamber and solo Faust works by composers from Beethoven to Schnittke. Part II discusses the range of Faustian operas and Part III examines Faust's presence in ballet and musical theater. Illustrating the

interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves the volume suggests that rather than merely retelling the story of Faust these musical compositions contribute significant insights on the tale and its unrivalled cultural impact

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