

ROUTLEDGE RESEARCH IN MUSIC

# Opera in a Multicultural World

Coloniality, Culture, Performance

Edited by

Mary I. Ingraham, Joseph K. So,  
and Roy Moodley



# Opera In A Multicultural World Coloniality Culture Performance Routledge Research In Music

**Roger Savage**



## **Opera In A Multicultural World Coloniality Culture Performance Routledge Research In Music:**

**Opera in a Multicultural World** Mary I. Ingraham, Joseph K. So, Roy Moodley, 2016      **Opera in a Multicultural World** Mary Ingraham, Joseph So, Roy Moodley, 2015-06-19 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

*Opera and Music Theatre* Christine Matzke, Lena van der Hoven, Christopher Odhiambo, Hilde Roos, 2020 Compelling inside views of what characterises opera and music theatre in African and African diasporic contexts      *Operas in German: A Dictionary* Margaret Ross Griffel, 2018-01-23 With nearly three thousand new entries the revised edition of *Operas in German A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of *Operas in German* provides opera historians musicologists performers and opera lovers with an invaluable resource for continued study and enjoyment      **Interwar Symphonies and the Imagination** Emily MacGregor, 2023-01-26 Reveals how in the culturally volatile 1930s the symphony long associated with ideas of selfhood was a flourishing transnational phenomenon

**Postcolonial Opera** Juliana M. Pistorius, Marie Skłodowska Curie Global Research Fellow Juliana M Pistorius, 2025-06-10

Postcolonial Opera examines the social and political role of opera in the postcolony Taking the multimedia operatic experiments of William Kentridge South Africa's most celebrated contemporary visual artist as a starting point author Juliana M Pistorius investigates contemporary opera's potential to process the troubled histories that haunt post and decolonial societies

**Burma, Kipling and Western Music** Andrew Selth, 2016-11-03 For decades scholars have been trying to answer the question how was colonial Burma perceived in and by the Western world and how did people in countries like the United Kingdom and United States form their views This book explores how Western perceptions of Burma were influenced by the popular music of the day From the First Anglo Burmese War of 1824-6 until Burma regained its independence in 1948 more than 180 musical works with Burma related themes were written in English speaking countries in addition to the many hymns composed in and about Burma by Christian missionaries Servicemen posted to Burma added to the lexicon with marches and ditties and after 1913 most movies about Burma had their own distinctive scores Taking Rudyard Kipling's 1890 ballad Mandalay as a critical turning point this book surveys all these works with emphasis on popular songs and show tunes also looking at classical works ballet scores hymns soldiers songs sea shanties and film soundtracks It examines how they influenced Western perceptions of Burma and in turn reflected those views back to Western audiences The book sheds new light not only on the West's historical relationship with Burma and the colonial music scene but also Burma's place in the development of popular music and the rise of the global music industry In doing so it makes an original contribution to the fields of musicology and Asian Studies

**Black Opera** Naomi Andre, 2018-05-04 From classic films like Carmen Jones to contemporary works like The Diary of Sally Hemings and U Carmen eKhayelitsa American and South African artists and composers have used opera to reclaim black people's place in history Naomi Andr 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 Andr 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

**Historical Dictionary of Romantic Music** John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history Historical Dictionary of Romantic Music Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780-1918 It's the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other

single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available Historical Dictionary of Romantic Music Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music

*Opera After the Zero Hour* Emily Richmond Pollock, 2019-08-20 During the reconstruction of West Germany's cultural life after World War II opera resumed its central place in civic life but German cultural traditions were tainted by the horrors of National Socialism Emily Richmond Pollock's *Opera After the Zero Hour* explores composers' experiments to find expressive strategies and traditional reference points could still work for new opera and promotes a more nuanced understanding of the relationship between opera and modernism

**Music, Piety, and Political Power in 17th-Century Salzburg** Kimberly Beck Hieb, 2024-08-20 *Music Piety and Political Power in 17th Century Salzburg* traces the role of sacred music in the service of politics at the archbishopric of Salzburg one of many jurisdictions that made up the Holy Roman Empire in the second half of the 17th century The author reveals that the use of music to present political cultural and religious meanings was not limited to cross-confessional communities the Imperial capital of Vienna or other early modern metropolitan centers such as Munich and Paris Presenting music as a powerful cultural artifact that informs our understanding of the religious and political relationships shaping the history of central Europe this study expands our understanding of the history of music absolutism and Catholicism in the 17th century and will be of interest to scholars working in those areas

*Cultural Narratives of Old Age in the Lives, Work, and Reception of Old Musicians* Joseph Straus, 2024-08-23 Operating largely within the world of European American classical music this book discusses the creative work of old musicians composers performers listeners and scholars and how those forms of music making are received and understood Like everything else about old age music making is usually understood as a decline from a former height a deficiency with respect to a youthful standard Against this ageist mythology this book argues that composing oldly performing oldly and listening oldly are distinctive and valuable ways of making music a difference not a deficit to be celebrated not ignored or condemned Instead of the usual biomedical or gerontological understanding of old age with its focus on bodily cognitive and sensory decline this book follows Age Studies in seeing old age through a cultural lens as something created and understood in culture This book seeks to identify the ways that old musicians composers performers

listeners and scholars accept resist adapt and transform the cultural scripts for the performance of old age Musicking oldly making music in old age often represents an attempt to rewrite ageist cultural scripts and to find ways of flourishing musically in a largely hostile landscape

**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 1 Global Perspectives in Popular Music Studies situates popular music studies within global perspectives and geocultural settings at large It offers over nine hundred in depth annotated bibliographic entries of interdisciplinary research and several topical categories that include analytical critical and historical studies theory methodology and musicianship studies annotations of in depth special issues published in scholarly journals on different topics issues trends and music genres in popular music studies that relate to the contributions of numerous musicians artists bands and music groups and annotations of selected reference works

Music Video After MTV Mathias Korsgaard, 2017-05-18 Since the 1980s music videos have been everywhere and today almost all of the most viewed clips on YouTube are music videos However in academia music videos do not currently share this popularity Music Video After MTV gives music video its due academic credit by exploring the changing landscapes surrounding post millennial music video Across seven chapters the book addresses core issues relating to the study of music videos including the history analysis and audiovisual aesthetics of music videos Moreover the book is the first of its kind to truly address the recent changes following the digitization of music video including its changing cycles of production distribution and reception the influence of music videos on other media and the rise of new types of online music video Approaching music videos from a composite theoretical framework Music Video After MTV brings music video research up to speed in several areas it offers the first account of the research history of music videos the first truly audiovisual approach to music video studies and it presents numerous inspiring case studies ranging from classics by Michel Gondry and Chris Cunningham to recent experimental and interactive videos that interrogate the very limits of music video

**Music, Time, and Its Other** Roger Savage, 2017-09-13 Music Time and Its Other explores the relation between the enigmatic character of our temporal experiences and music's affective power By taking account of competing concepts of time Savage explains how music refigures dimensions of our experiences through staking out the borderlines between time and eternity He examines a range of musical expressions that reply to the deficiency born from the difference between time and an order that exceeds or surpasses it and reveals how affective

tonalities of works by Bach Carolan Debussy Schoenberg Messiaen and Glass augment our understanding of our temporal condition Reflections on the moods and feelings to which music gives voice counterpoint philosophical investigations into the relation between music s power to affect us and the force that the present has with respect to the initiatives we take Music Time and Its Other thus sets out a new approach to music aesthetics politics and the critical roles of judgment and imagination *Listening Across Borders* James A. Davis, Christopher Lynch, 2021-09-22 *Listening Across Borders* Musicology in the Global Classroom provides readers with the tools and techniques for integrating a global approach to music history within the framework of the roots challenges and benefits of internationalization into the modern music curriculum Contributors from around the world offer strategies for empowering students to critique the economic ideological and political structures that propagate global challenges Applicable in a variety of classroom settings the internationalized teaching methods collected here suggest fruitful ways forward in a global age in three parts Creating Global Citizens Teaching with Case Studies of Intercultural Encounters Challenges and Opportunities In reevaluating the role of higher education in a cosmopolitan world modern educators have come to question the limits of geographically defined canons traditional curricular content and other longstanding teaching approaches *Listening Across Borders* places the music history classroom at the center of the conversation about internationalization in higher education embracing pedagogies that develop the skillsets to become global citizens in a world where international cooperation is increasingly essential

**Embodied Histories** Katya Motyl, 2024-04-29 Explores the emergence of a new womanhood in turn of the century Vienna In *Embodied Histories* historian Katya Motyl explores the everyday acts of defiance that formed the basis for new unconventional forms of womanhood in early twentieth century Vienna The figures Motyl brings back to life defied gender conformity dressed in new ways behaved brashly and expressed themselves freely overturning assumptions about what it meant to exist as a woman Motyl delves into how these women inhabited and reshaped the urban landscape of Vienna an increasingly modern cosmopolitan city Specifically she focuses on the ways that easily overlooked quotidian practices such as loitering outside caf s and wandering through city streets helped create novel conceptions of gender Exploring the emergence of a new womanhood *Embodied Histories* presents a new account of how gender the body and the city merge with and transform each other showing how our modes of being are radically intertwined with the spaces we inhabit

**Inside Chinese Theater** Nancy Yunhwa Rao, 2025-04-08 In the mid nineteenth century Chinese opera theater arrived as one of the significant performing art forms in California Nancy Yunhwa Rao excavates and contextualizes the important history of Chinese Opera Theater bringing to light the ways it became woven into the financial political social and family life in California and beyond Chinese opera theater found brick and mortar homes with San Francisco theaters like the Hing Chuen Yuen and the Donn Qui Yuen But troupes had already followed Chinese immigrants to mining and railroad towns and across the American West As Chinese theater became part of California and San Francisco culture popular Chinese actors

advocated for their art alongside appeals for civil rights Rao draws on personal diaries newspapers and artifacts to place Chinese theater within the everyday lives of San Francisco She also examines the costumes singing staging and storytelling that impacted mainstream reception and influenced how Chinese communities saw themselves Illustrated with seventy photographs *Inside Chinese Theater* is an expert and eloquent journey into the early decades of Chinese opera in America

**Opera, Emotions, and the Antipodes** Jane W. Davidson, Michael Halliwell, 2020-12-31 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

*Opera, Exoticism and Visual Culture* Naomi Segal, Hyunseon Lee, 2015 As a uniquely hybrid form of artistic output straddling music and theatre and high and popular culture opera offers vast research possibilities not only in the field of music studies but also in the fields of media and cultural studies Using the exotic legacy of the fin de si cle as its primary lens this volume explores the shifting relationships between the multimedia genre of opera and the rapidly changing world of visual cultures It also examines the changing aesthetics of opera in composition and performance and historical dis continuity including the postcolonial era The book comprises eleven interdisciplinary essays by scholars from eight countries researching in music theatre literature film and media studies as well as a special contribution by opera director Sir Jonathan Miller The book begins with an examination of operatic exoticism in various cultural contexts such as French Latin American and Arabic culture The next sections focus on the most beloved figures in opera performance Salome Madame Butterfly and Aida and performances of these operas through history Further interpretations of the operas in film and new media are then considered In the final section Sir Jonathan Miller reflects on the afterlife of opera



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