

Further reading

Introduction

- Abbate, Carolyn, *In Search of Opera* (Princeton University Press, 2001)
Unsung Voices: Opera and Musical Narrative in the Nineteenth Century (Princeton University Press, 1991)
- Abbate, Carolyn and Roger Parker (eds.), *Analyzing Opera: Verdi and Wagner* (Berkeley, Los Angeles and London: University of California Press, 1989)
- Adorno, Theodore W., 'Bourgeois Opera', in Theodore W. Adorno, *Sound Figures*, trans. Rodney Livingstone (Stanford University Press, 1999)
- Conrad, Peter, *Romantic Opera and Literary Form* (Berkeley and London: University of California Press, 1977)
- Johnson, Victoria, Jane F. Fulcher and Thomas Ertman (eds.), *Opera and Society in Italy and France from Monteverdi to Bourdieu* (Cambridge University Press, 2007)
- Kerman, Joseph, *Opera as Drama*, new and revised edn (Berkeley and Los Angeles: University of California Press, 1988)
- Levarie, Siegmund, *Mozart's Le nozze di Figaro: A Critical Analysis* (University of Chicago Press, 1952)
- Lindenberger, Herbert, *Opera the Extravagant Art* (Ithaca, NY: Cornell University Press, 1984)
- Nietzsche, Friedrich, *The Birth of Tragedy out of the Spirit of Music*, trans. Shaun Whiteside (Harmondsworth: Penguin, 1993)
- Tovey, Donald Francis, 'The Main Stream of Music', in *The Main Stream of Music and Other Essays* (New York: Oxford University Press, 1949)
- Žižek, Slavoj, and Mladen Dolar, *Opera's Second Death* (New York and London: Routledge, 2002)

1 Opera, the state and society

- Ahlquist, Karen, *Democracy at the Opera: Music, Theater and Culture in New York City, 1815–1860* (Urbana: University of Illinois Press, 1997)
- Benzecry, Claudio, *The Opera Fanatic: Ethnography of an Obsession* (University of Chicago Press, 2011)
- Bianconi, Lorenzo and Giorgio Pestelli (eds.), *The History of Italian Opera*, Part II, Vol. IV: *Opera Production and its Resources*, trans. Lydia G. Cochrane (University of Chicago Press, 1998)
- Bucciarelli, Melania, Norbert Dubowy and Reinhard Strohm (eds.), *Italian Opera in Central Europe*. Vol. I: *Institutions and Ceremonies* (Berliner Wissenschafts-Verlag, 2006)
- Dizikes, John, *Opera in America: A Cultural History* (New Haven, CT: Yale University Press, 1993)
- Fulcher, Jane F., *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge University Press, 1987)

- Gerhard, Anselm, *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century* (University of Chicago Press, 1998)
- Glixon, Beth and Jonathan Glixon, *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (Oxford University Press, 2006)
- Hall-Witt, Jennifer, *Fashionable Acts: Opera and Elite Culture in London, 1780–1880* (Durham: University of New Hampshire Press, 2007)
- Hibberd, Sarah, *French Grand Opera and the Historical Imagination* (Cambridge University Press, 2009)
- Johnson, Victoria, *Backstage at the Revolution: How the Royal Paris Opera Survived the End of the Old Regime* (University of Chicago Press, 2008)
- Kimbell, David, *Italian Opera* (Cambridge University Press, 1991)
- Lacombe, Hervé, 'The "Machine" and the State', in David Charlton (ed.), *The Cambridge Companion to Grand Opera* (Cambridge University Press, 2003)

2 The business of opera

- Agid, Philippe, and Jean-Claude Tarondeau, *The Management of Opera* (New York: Palgrave Macmillan, 2010)
- Rosselli, John, *The Opera Industry in Italy from Cimarosa to Verdi: The Role of the Impresario* (Cambridge University Press, 1984)
- Snowman, Daniel, *The Gilded Stage: A Social History of Opera* (London: Atlantic Books, 2009)

3 The operatic event

- Abbate, Carolyn, 'Music: Drastic or Gnostic?', *Critical Enquiry*, 30/3 (Spring 2004), pp. 505–36
- Attali, Jacques, *Noise: The Political Economy of Music*, trans. Brian Massumi (Minneapolis and London: University of Minnesota Press, 1985)
- Baume, Michael, *The Sydney Opera House Affair* (Sydney: Thomas Nelson, 1967)
- Carlson, Marvin, *Places of Performance* (Ithaca, NY and London: Cornell University Press, 1989)
- Crary, Jonathan, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge, MA: The MIT Press, 1999)
- Crickhowell, Nicholas, *Opera House Lottery: Zaha Hadid and the Cardiff Bay Project* (Cardiff: University of Wales Press, 1997)
- Drummond, John D., *Opera in Perspective* (London, Melbourne and Toronto, ON: J. M. Dent and Sons, 1980)
- Ellis, Katherine, *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–80* (Cambridge University Press, 1995)
- Feldman, Martha, 'Magic Mirrors and the *Seria* Stage: Thoughts Toward a Ritual View', *Journal of the American Musicological Society*, 48/3, Music Anthropologies and Music Histories (Autumn 1995)
- Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (Berkeley and Los Angeles: University of California Press, 2007)
- Habermas, Jürgen, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger (Cambridge, MA: The MIT Press, 1989)

- Johnson, James H., *Listening in Paris: A Cultural History* (Berkeley, Los Angeles and London: University of California Press, 1995)
- Parker, Roger and Mary Ann Smart (eds.), *Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848* (Oxford University Press, 2001)
- Postlewait, Thomas, *Cambridge Introduction to Theatre Historiography* (Cambridge University Press, 2009)
- Price, Curtis, Judith Milhous and Robert D. Hume, *Italian Opera in Late Eighteenth-Century London, Vol. I: The King's Theatre, Haymarket, 1778–1791* (Oxford: Clarendon Press, 1995)
- Sennett, Richard, *The Fall of Public Man* (Harmondsworth: Penguin, 2002)
- Small, Christopher, *Musicking: The Meanings of Performance and Listening* (Hanover, NH: Wesleyan University Press, 1998)
- Smith, Matthew Wilson, *The Total Work of Art: From Bayreuth to Cyberspace* (Abingdon and New York: Routledge, 2007)
- Stendhal, *Rome, Naples and Florence*, trans. Richard N. Coe (London: John Calder, 1959)
- Timms, Susie, *Mapleson: Victorian Opera Impresario* (London: Bezazzy Publishing, 2007)
- Twain, Mark, 'At the Shrine of St Wagner' (1891), in *What is Man? And Other Essays* (New York: Harper and Bros., 1917)
- Wagner, Richard, 'A Report on the Production of *Tannhäuser* in Paris' (1861), ed. and trans. William Ashton Ellis, in *Richard Wagner's Prose Works, Vol. III: The Theatre* (New York: Broude Brothers, 1966)

4 The media of opera

- Abbate, Carolyn, *In Search of Opera* (Princeton University Press, 2001)
- Albright, Daniel, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago, IL and London: University of Chicago Press, 1999)
- Auslander, Philip, *Liveness: Performance in a Mediatized Culture*, 2nd edn. (London: Routledge, 2008)
- Bolter, Jay David and Richard Grusin, *Remediation: Understanding New Media* (Cambridge, MA: The MIT Press, 1999)
- Chapple, Freda, and Chiel Kattenbelt (eds.), *Intermediality in Theatre and Performance* (Amsterdam and New York: Rodopi, 2007)
- Chua, Daniel, *Absolute Music and the Construction of Meaning* (Cambridge University Press, 1999)
- Citron, Marcia, *When Opera Meets Film* (Cambridge University Press, 2010)
- Fischer-Lichte, Erika, *The Transformative Power of Performance: A New Aesthetics*, trans. Saskya Iris Jain (London and New York: Routledge, 2008)
- Grover-Friedlander, Michal, *Vocal Apparitions: The Attraction of Cinema to Opera* (Princeton University Press, 2005)
- Hutcheon, Linda, and Michael Hutcheon, *Opera: Disease, Desire, Death* (Lincoln: University of Nebraska Press, 1996)
- Joe, Jeongwon and Sander L. Gilman (eds.), *Wagner and Cinema* (Bloomington: Indiana University Press, 2010)

- Kittler, Friedrich A., *Discourse Networks 1800/1900*, trans. Michael Metteer (Stanford University Press, 1992)
- Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford University Press, 1999)
- Kramer, Lawrence, *Opera and Modern Culture: Wagner and Strauss* (Berkeley, Los Angeles and London: University of California Press, 2004)
- Levin, David J., *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky* (Chicago, IL and London: University of Chicago Press, 2007)
- Morris, Christopher, *Reading Opera Between the Lines: Orchestral Interludes and Cultural Meaning from Wagner to Berg* (Cambridge University Press, 2002)
- Smart, Mary Ann, *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley and Los Angeles: University of California Press, 2004)
- Smith, Matthew Wilson, *The Total Work of Art: From Bayreuth to Cyberspace* (Abingdon and New York: Routledge, 2007)
- Theresa, Rose, and Jeongwon Joe (eds.), *Between Opera and Cinema* (London: Routledge, 2005)
- Tomlinson, Gary, *Metaphysical Song: An Essay on Opera* (Princeton University Press, 1999)

5 Voices and singers

- Barbier, Patrick, *The World of the Castrati: The History of an Extraordinary Operatic Phenomenon*, trans. Margaret Crosland (London: Souvenir, 1998)
- Barthes, Roland, *Image Music Text*, trans. Stephen Heath (London: Fontana, 1977)
- Celletti, Rodolfo, *A History of Bel Canto*, trans. Frederick Fuller (Oxford: Clarendon Press, 1991)
- Conrad, Peter, *A Song of Love and Death: The Meaning of Opera* (London: Chatto and Windus, 1987)
- Duncan, Michelle R., 'The Operatic Scandal of the Singing Body: Voice, Presence, Performativity', *Cambridge Opera Journal*, 16/3 (2004), pp. 283–306
- Elliott, Martha, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven, CT and London: Yale University Press, 2006)
- Gossett, Philip, *Divas and Scholars: Performing Italian Opera* (University of Chicago Press, 2006)
- Hahn, Reynaldo, *On Singers and Singing*, trans. L. Simoneau (Portland, OR: Amadeus Press, 1990)
- Henson, Karen, (ed.), *Technologies of the Diva* (Cambridge University Press, 2012)
- Heriot, Angus, *The Castrati in Opera* (London: Calder & Boyars, 1956; repr. 1975)
- Kramer, Lawrence, *Musical Meaning: Toward a Critical History* (Berkeley, Los Angeles and London: University of California Press, 2002)
- LaRue, Steven, *Handel and His Singers: The Creation of the Royal Academy Operas, 1720–1728* (Oxford: Clarendon Press, 1995)
- Parker, Roger, *Remaking the Song: Operatic Visions and Revisions from Handel to Berio* (Berkeley, Los Angeles and London: University of California Press, 2006)
- Poizat, Michel, *The Angel's Cry: Beyond the Pleasure Principle in Opera*, trans. Arthur Denner (Ithaca, NY and London: Cornell University Press, 1992)

- Poriss, Hilary, *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (Oxford University Press, 2009)
- Rosand, Ellen, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (Berkeley and Oxford: University of California Press, 1991)
- Rosselli, John, *Singers of Italian Opera: The History of a Profession* (Cambridge University Press, 1995)
- Rutherford, Susan, *The Prima Donna and Opera, 1815–1930* (Cambridge University Press, 2006)
- Sherman, Bernard D., *Inside Early Music: Conversations with Performers* (Oxford University Press, 1999)
- Wistreich, Richard, “‘La voce è grata assai, ma . . .’: Monteverdi on Singing’, *Early Music*, 22/1 (February 1994): pp. 7–19

6 Opera and modes of theatrical production

- Algarotti, Francesco, *An Essay on the Opera*, ed. R. Burgess (Lewiston, NY: Edwin Mellen Press, 2005)
- Appia, Adolph, *Musique et le mise en scène* (1897), translated as *Adolphe Appia’s Music and the Art of the Theatre*, trans. Robert W. Corrigan and Mary Douglas Dirks (Coral Gables, FL: University of Miami Press, 1962)
- Banducci, Antonia, ‘Staging a *tragédie en musique*: A 1748 Promptbook of Campra’s *Tancredi*’, *Early Music*, 21/2 (May 1993), pp. 180–90
- Barnett, Dene, *The Art of Gesture: The Practices and Principles of 18th Century Acting* (Heidelberg: Carl Winter Universitätsverlag, 1987)
- Bianconi, Lorenzo, and Giorgio Pestelli (eds.), *The History of Italian Opera, Part II, Vol. IV: Opera Production and Its Resources*, trans. Lydia G. Cochrane (University of Chicago Press, 1998)
- The History of Italian Opera, Part II, Vol. V: Opera on Stage*, trans. Kate Singleton (University of Chicago Press, 2002)
- Brecht, Bertolt, ‘The Modern Theatre is the Epic Theatre’, in John Willett (ed. and trans.), *Brecht on Theatre: The Development of an Aesthetic* (London: Methuen, 1992)
- Busch, Hans (ed. and trans.), *Verdi’s Otello and Simon Boccanegra (revised version) in Letters and Documents*, 2 vols. (Oxford: Clarendon Press, 1988)
- Carnegy, Patrick, *Wagner and the Art of the Theatre* (New Haven, CT and London: Yale University Press, 2006)
- Cohen, H. Robert and Marie-Odile Gigou, *Cent Ans de Mise-en-scène lyrique en France (env. 1830–1930): One Hundred Years of Operatic Staging in France* (New York: Pendragon Press, 1986)
- Dean, Winton, ‘Production Style in Handel’s Operas’, in Donald Burrows (ed.), *The Cambridge Companion to Handel* (Cambridge University Press, 1997)
- Deaville, James (ed.) with Evan Baker, *Wagner in Rehearsal 1875–1876: The Diaries of Richard Fricke*, trans. George R. Fricke (Stuyvesant, NY: Pendragon, 1998)
- Fuchs, Peter Paul (ed. and trans.), *The Music Theater of Walter Felsenstein* (New York: Norton, 1975)
- Griffin, Robert A., *High Baroque Culture and Theatre in Vienna* (New York: Humanities Press, 1972)

- Hapgood, Elizabeth Reynolds (ed. and trans.), *Stanislavski on Opera* (London and New York: Theatre Arts Books, 1975)
- Hepokoski, James, 'Staging Verdi's Operas', in Alison Latham and Roger Parker (eds.), *Verdi in Performance* (Oxford and New York: Oxford University Press, 2001)
- Jones, Andrew V., 'Staging a Handel Opera', *Early Music*, 34/2 (May 2006), pp. 277–88
- Marcello, Benedetto, 'Il teatro alla moda', trans. R. G. Pauly, *The Musical Quarterly*, 34/3 (July 1948), pp. 371–403, and 35/1 (1948), pp. 85–105
- Marker, F. J. and L. Marker, 'Retheatricalizing Opera: A Conversation with Jean-Pierre Ponnelle', *The Opera Quarterly* 3:2 (Summer 1985)
- Pirrotta, Nino and Elena Povoledo, *Music and Theatre from Poliziano to Monteverdi*, trans. Karen Eales (Cambridge University Press, 1982)
- Porges, Heinrich, *Wagner Rehearsing the Ring*, trans. Robert L. Jacobs (Cambridge University Press, 1983)
- Rice, John A., *Mozart on the Stage* (Cambridge University Press, 2009)
- Savage, Roger, and Matteo Sansone, 'Il Corago and the Staging of Early Opera: Four Chapters from an Anonymous Treatise Circa 1630', *Early Music*, 17/4 (November 1989), pp. 494–511
- Shea, George Edward, *Acting in Opera* (London and New York: Shirmer, 1915; repr. New York: Da Capo Press, 1980)
- Stanislavsky, Konstantin, *Stanislavsky on the Art of the Stage*, trans. David Magarshack (New York: Hill and Wang, 1961)
- Wagner, Richard, *The Art Work of the Future and Other Works*, trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübner & Co., 1895; repr. Lincoln: University of Nebraska Press, 1993)

7 Technologies of theatrical production

- Adorno, Theodor W., *In Search of Wagner*, trans. Rodney Livingstone (London and New York: Verso Books, 1991)
- Carnegy, Patrick, *Wagner and the Art of the Theatre* (New Haven, CT: Yale University Press, 2006)
- Crary, Jonathan, *Suspensions of Perception: Attention, Spectacle and Modern Culture* (Cambridge, MA: The MIT Press, 1999)
- Klein, Norman, *From the Vatican to Vegas: A History of Special Effects* (New York: The New Press, 2004)
- Levin, David J. (ed.), *Opera Through Other Eyes* (Stanford University Press, 2002)
- McAuley, Gay, *Space and Performance: Making Meaning in the Theatre* (Ann Arbor: University of Michigan Press, 1999)
- Ogden, Dunbar H. (trans.), *The Italian Baroque Stage: Documents by Giullio Trolli, Andrea Pozzo, Ferdinando Galli-Bibiena, Baldassare Orsini* (Berkeley and Los Angeles: University of California Press, 1978)

8 The dramaturgy of opera

- Abbate, Carolyn, 'Elektra's Voice: Music and Language in Strauss's Opera', in Derek Puffett (ed.), *Richard Strauss: 'Elektra'*, Cambridge Opera Handbooks (Cambridge University Press, 1989)

- Unsung Voices: Opera and Musical Narrative in the Nineteenth Century* (Princeton University Press, 1991)
- Abbate, Carolyn and Roger Parker (eds.), *Analyzing Opera: Verdi and Wagner* (Berkeley, Los Angeles and London: University of California Press, 1989)
- Berger, Karol, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley, Los Angeles and London: University of California Press, 2007)
- Brown, Bruce Alan, *W. A. Mozart: 'Così fan tutte'*, Cambridge Opera Handbooks (Cambridge University Press, 1995)
- Calico, Joy H., *Brecht at the Opera* (Berkeley, Los Angeles and London: University of California Press, 2008)
- Carter, Tim, *Monteverdi's Musical Theatre* (Hartford, CT: Yale University Press, 1982)
- W. A. Mozart: *Le nozze di Figaro*, Cambridge Opera Handbooks (Cambridge University Press, 1987)
- Cone, Edward T., *The Composer's Voice* (Berkeley: University of California Press, 1974)
- Corse, Sandra, *Operatic Subjects: The Evolution of Self in Modern Opera* (London: Associated University Presses, 2000)
- Dahlhaus, Carl, 'The Dramaturgy of Italian Opera', in Lorenzo Bianconi and Giorgio Pestelli (eds.), *The History of Italian Opera*, Part II, Vol. VI: *Opera in Theory and Practice, Image and Myth*, trans. Mary Whittall (University of Chicago Press, 2003)
- Grey, Thomas S., 'Leitmotif, Temporality, and Musical Design in the *Ring*', in Thomas S. Grey (ed.), *The Cambridge Companion to Wagner* (Cambridge University Press, 2008)
- Groos, Arthur, and Roger Parker (eds.), *Reading Opera* (Princeton University Press, 1988)
- Heller, Wendy, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley, Los Angeles and London: University of California Press, 2003)
- Hunter, Mary, *The Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment* (Princeton University Press, 1999)
- McClary, Susan, *Georges Bizet: 'Carmen'*, Cambridge Opera Handbooks (Cambridge University Press, 1992)
- Painter, Karen, 'Ritual Time in Wagner and Wagnerian Opera', in Sven Oliver Müller (ed.), *Oper im Wandel der Gesellschaft: Kulturtransfers und Netzwerke des Musiktheaters im modernen Europa*, Die Gesellschaft der Oper 5 (Vienna: Böhlau, 2010)
- Rice, John A., *Antonio Salieri and Viennese Opera* (University of Chicago Press, 1998)
- Smith, Patrick J., *The Tenth Muse: A Historical Study of the Opera Libretto* (New York: Alfred A. Knopf, 1970)
- Thomson, Virgil, *Music With Words: A Composer's View* (New Haven, CT: Yale University Press, 1989)
- Wagner, Richard, *Oper und Drama* (1851), in William Ashton Ellis (trans.), *Richard Wagner's Prose Works*, Vol. II: *Opera and Drama* (1893; repr. Lincoln: University of Nebraska Press, 1995)

‘Über das Opern Dichten und Komponieren in Besonderen’ (1879), translated as ‘On Opera Libretti and Composition’, in Charles Osborne (ed.), *Richard Wagner: Stories and Essays* (London: Peter Owen, 1973)

‘Zukunftsmusik’ (1860), trans. Robert L. Jacobs, in *Three Wagner Essays* (London: Eulenberg Books, 1979)

Webster, James, ‘Mozart’s Operas and the Myth of Musical Unity’, *Cambridge Opera Journal*, 2 (1990), pp. 197–218

9 Genre and poetics

Benedetto, Renato Di, ‘Poetics and Polemics’, in Lorenzo Bianconi and Giorgio Pestelli (eds.), *The History of Italian Opera*, Part II, Vol. VI: *Opera in Theory and Practice, Image and Myth*, trans. Mary Whittall (University of Chicago Press, 2003)

Derrida, Jacques, ‘The Law of Genre’, trans. Avital Ronell, *Critical Inquiry*, 7/1, *On Narrative* (Autumn 1980), pp. 55–81

Duff, David (ed.), *Modern Genre Theory* (Harlow and New York: Longman, 2000)

Goehr, Lydia, ‘From Opera to Music Drama: Nominal Loss, Titular Gain’, in Thomas S. Grey (ed.), *Richard Wagner and His World*, (Princeton University Press, 2009)

Seneci, Emanuele, *Landscape and Gender in Italian Opera* (Cambridge University Press, 2005)

Todorov, Tzvetan, *Genres in Discourse*, trans. C. Porter (Cambridge University Press, 1990)

Tomlinson, Gary, ‘Pastoral and Musical Magic in the Birth of Opera’, in Thomas Bauman and Marita Petzoldt McClymonds (eds.), *Opera and the Enlightenment* (Cambridge University Press, 1995)

10 The operatic work

Brown, Clive, *Classical and Romantic Performing Practice 1750–1900* (Oxford University Press, 1999)

Busch, Hans, *Verdi’s Aida: The History of an Opera in Letters and Documents* (Minneapolis: University of Minnesota Press, 1978)

Butt, John, *Playing with History: The Historical Approach to Musical Performance* (Cambridge University Press, 2002)

Dahlhaus, Carl, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley, Los Angeles and London: University of California Press, 1989)

Edwards, Sutherland, *History of the Opera from Monteverdi to Donizetti* (London: W. H. Allen, 1862)

Ellis, Katherine, *Interpreting the Musical Past: Early Music in Nineteenth-Century France* (Oxford University Press, 2005)

Elson, Arthur, *A Critical History of Opera, giving an account of the rise and progress of the different schools, with a description of the masterworks in each* (London: Seeley and Co., 1905)

Freyhan, Michael, *The Authentic Magic Flute Libretto: Mozart’s Autograph or the First Full-Score Edition?* (Lanham, MD: Scarecrow Press, 2009)

Goehr, Lydia, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford University Press, 1994)

- Goehr, Lydia and Daniel Herwitz (eds.), *The Don Giovanni Moment: Essays on the Legacy of an Opera* (New York: Columbia University Press, 2006)
- Gossett, Philip, *Divas and Scholars: Performing Italian Opera* (Chicago, IL and London: University of Chicago Press, 2006)
- Grier, James, *The Critical Editing of Music: History, Method, and Practice* (Cambridge University Press, 1996)
- Kerman, Joseph, *Opera and the Morbidity of Music* (New York Review of Books, 2008)
- Kivy, Peter, *Osmín's Rage: Philosophical Reflections on Opera, Drama, and Text* (Princeton University Press, 1988)
- Latham, Alison and Roger Parker (eds.), *Verdi in Performance* (Oxford and New York: Oxford University Press, 2001)
- Mann, Thomas, *Pro and Contra Wagner*, trans. Allan Blunden (London: Faber and Faber, 1985)
- Montemorra Marvin, Roberta, and Downing A. Thomas (eds.), *Operatic Migrations: Transforming Works and Crossing Boundaries* (Aldershot: Ashgate, 2006)
- Parker, Roger, *Remaking the Song: Operatic Visions and Revisions from Handel to Berio* (Berkeley, Los Angeles and London: University of California Press, 2006)
- Rosen, David and Andrew Porter (eds.), *Verdi's Macbeth: A Sourcebook* (Cambridge University Press, 1984)
- Talbot, Michael (ed.), *The Musical Work: Reality or Invention?* (Liverpool University Press, 2000)
- Wagner, Richard, 'A Communication to my Friends', in *Richard Wagner's Prose Works*, trans. William Ashton Ellis (London: Kegan Paul, Trench, Trübner and Co., 1895)
- On Conducting: A Treatise on Style in the Execution of Classical Music*, trans. William Reeves (New York: Dover Books, 1989)
- Weber, William *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (Cambridge University Press, 2008)
- Wisenthal, Jonathan, (ed.), *A Vision of the Orient: Texts, Intertexts, and Contexts of Madame Butterfly* (University of Toronto Press, 2006)

11 Opera and gender studies

- Bernstein, Jane (ed.), *Women's Voices across Musical Worlds* (Boston, MA: Northeastern University Press, 2004)
- Blackmer, Corinne E. and Patricia J. Smith (eds.), *En travesti: Women, Gender Subversion, Opera* (New York: Columbia University Press, 1995)
- Borgerding, Todd M. (ed.), *Gender, Sexuality, and Early Music* (New York and London: Routledge, 2002)
- Brett, Philip, *Music and Sexuality in Britten: Selected Essays* (Berkeley, Los Angeles and London: University of California Press, 2006)
- Brett, Philip, Elizabeth Wood and Gary C. Thomas, *Queering the Pitch: The New Gay and Lesbian Musicology* (London: Routledge, 2006)
- Castle, Terry, *The Apparitional Lesbian: Female Homosexuality and Modern Culture* (New York: Columbia University Press, 1995)

- Citron, Marcia, *Gender and the Musical Canon* (Cambridge University Press, 1993)
- Clément, Catherine, *Opera, or, The Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988)
- Cusick, Suzanne, *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (University of Chicago Press, 2008)
- , “‘Eve . . . blowing in our ears?’ Toward a History of Music Scholarship on Women in the Twentieth Century’ in *Women & Music* 5 (2001), pp. 140–45
- Dunn, Lesley C. and Nancy A. Jones (eds.), *Embodied Voices: Representing Female Vocality in Western Culture* (Cambridge University Press, 1994)
- Fuller, Sophie and Lloyd Whitesell (eds.), *Queer Episodes in Music and Modern Identity* (Urbana: University of Illinois Press, 2002)
- Gordon, Bonnie, *Monteverdi’s Unruly Women: The Power of Song in Early Modern Italy* (Cambridge University Press, 2004)
- Hadlock, Heather, *Mad Loves: Women and Music in Offenbach’s ‘Les Contes d’Hoffmann’* (Princeton University Press, 2001)
- Heller, Wendy, *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice* (Berkeley, Los Angeles and London: University of California Press, 2003)
- Koestenbaum, Wayne, *The Queen’s Throat: Opera, Homosexuality, and the Mystery of Desire* (New York: Vintage Books, 1994)
- McClary, Susan, *Feminine Endings* (Minneapolis: University of Minnesota Press, 1991)
- Mulvey, Laura, *Visual and Other Pleasures* (Bloomington: Indiana University Press, 1989)
- Peraino, Judith, *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig* (Berkeley, Los Angeles and London: University of California Press, 2005)
- Rutherford, *The Prima Donna in Opera, 1815–1930* (Cambridge University Press, 2006)
- Silverman, Kaja, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988)
- Smart, Mary Ann, *Mimomania: Music and Gesture in Nineteenth-Century Opera* (Berkeley: University of California Press, 2006)
- Smart, Mary Ann (ed.), *Siren Songs: Representations of Gender and Sexuality in Opera* (Princeton University Press, 2001)
- Solie, Ruth (ed.), *Musicology and Difference: Gender and Sexuality in Music Scholarship* (Berkeley: University of California Press, 1993)

12 Opera and national identity

- Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983)
- Applegate, Celia and Pamela Potter (eds.), *Music and German National Identity* (Chicago University Press, 2002)
- Arblaster, Anthony, *Viva la Libertà: Politics in Opera* (London: Verso, 1992)
- Colley, London, *Britons: Forging the Nation 1707–1837* (New Haven, CT and London: Yale University Press, 1992)

- Cowart, Georgia, *The Origins of Modern Musical Criticism: French and Italian Music, 1600–1750* (Ann Arbor: UMI Research Press, 1980)
- Dellamora, Richard and Daniel Fischlin (eds.), *The Work of Opera: Genre, Nationhood, and Sexual Difference* (New York: Columbia University Press, 1997)
- Dennis, David, *Beethoven in German Politics, 1870–1989* (New Haven, CT: Yale University Press, 1996)
- Donakowski, Conrad, *A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution 1770–1870* (Chicago University Press, 1977)
- Frolova-Walker, Marina, *Russian Music and Nationalism from Glinka to Stalin* (New Haven, CT: Yale University Press, 2007)
- Fulcher, Jane F., *French Cultural Politics and Music: from the Dreyfus Affair to the First World War* (New York and Oxford: Oxford University Press, 1999)
- , *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge University Press, 1987)
- Gerhard, Anselm, *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century* (Chicago University Press, 1998)
- Gossett, Philip, 'Becoming a Citizen: The Chorus in Risorgimento Opera', *Cambridge Opera Journal* 2 (1990), pp. 41–64
- , "'Edizioni distrutte" and the Significance of Operatic Choruses during the Risorgimento', in *Opera and Society in Italy and France from Monteverdi to Bourdieu*, ed. Victoria Johnson, Jane F. Fulcher and Thomas Ertman (Cambridge University Press, 2007), pp. 181–242
- Groos, Arthur, 'Constructing Nuremberg: Typological and Proleptic Communities in *Die Meistersinger*', *19th-Century Music* 16 (1992–93), pp. 18–34
- Greenfield, Liah, *Nationalism: Five Roads to Modernity* (Cambridge, MA: Harvard University Press, 1992)
- Hobsbawm, Eric, *Nations and Nationalism since 1780: Programme, Myth, Reality* (Cambridge University Press, 1990)
- Hobsbawm, Eric, and Terence Ranger (eds.), *The Invention of Tradition* (Cambridge University Press, 1993)
- Hughes, Michael, *Nationalism and Society: Germany 1800–1950* (Baltimore, MD: E. Arnold, 1988)
- Ketterer, Robert, *Ancient Rome in Early Opera* (Urbana: University of Illinois Press, 2009)
- Kildea, Paul, *Selling Britten: Music and the Market Place* (Oxford University Press, 2002)
- Newman, Gerald, *The Rise of English Nationalism: A Cultural History 1740–1830* (London and New York: Weidenfeld and Nicolson, 1987)
- Parakilas, James, 'Political Representation and the Chorus in Nineteenth-Century Opera', *19th-Century Music* 16 (1992), pp. 181–202
- Parker, Roger, 'Arpa d'or der fatidici vati': *The Verdian Patriotic Chorus in the 1840s* (Parma: Istituto nazionale di studi verdiani, 1997)
- , *Leonora's Last Act: Essays in Verdian Discourse* (Princeton University Press, 1997)
- Potter, Pamela M., *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven, CT: Yale University Press, 1998)

- Samson, Jim, 'Nations and Nationalism', in Samson (ed.), *The Cambridge History of Nineteenth-Century Music* (Cambridge University Press, 2002)
- Schoenberg, Arnold, 'National Music' (1931), in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein (London: Faber and Faber, 1975)
- Smith, Anthony D. (ed.), *Nationalist Movements* (New York: Macmillan, 1976)
- Stokes, Martin, ed., *Ethnicity, Identity and Music: The Musical Construction of Place* (Oxford: Berg, 1994)
- Stradling, Robert and Meirion Hughes, *The English Musical Renaissance, 1860–1940: Construction and Deconstruction* (London: Routledge, 1993)
- Taruskin, Richard, *Defining Russia Musically* (Princeton University Press, 1997)
- Stravinsky and the Russian Traditions* (Oxford University Press, 1996)
- Tilly, Charles (ed.), *Citizenship, Identity and Social History*, International Review of Social History Supplement 3 (Cambridge University Press, 1996)
- Tischler, Barbara L., *An American Music: The Search for an American Musical Identity* (New York and Oxford: Oxford University Press, 1986)
- Tyrrell, John, *Czech Opera* (Cambridge University Press, 1988)
- Wilson, Alexandra, *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge University Press, 2007)

13 Opera and our others; opera as other

- Barucha, Rustom, *Theatre and the World: Performance and the Politics of Culture* (London: Routledge, 1993)
- Bellman, Jonathan (ed.), *The Exotic in Western Music* (Boston, MA: Northeastern University Press, 1998)
- Bloechl, Olivia, *Native American Song at the Frontiers of Early Modern Music* (Cambridge University Press, 2008)
- Buhler, James, Caryl Flinn and David Neumeyer (eds.), *Music and Cinema* (Hanover, NH and London: Wesleyan University Press, 2000)
- Chafe, Eric T., *Monteverdi's Tonal Language* (New York: Schirmer, 1992)
- Coates, Paul, *Film at the Intersection of High and Mass Culture* (Cambridge University Press, 1994)
- Collins, Jim (ed.), *High Pop: Making Culture into Popular Entertainment* (Oxford and Malden, MA: Blackwell, 2002)
- (ed.), *When Opera Meets Film* (Cambridge University Press, 2010)
- Davies, Ann and Chris Perrian (eds.), *Carmen: From Silent Film to MTV* (Amsterdam: Rodopi Books, 2005)
- Delanty, Gerard, *Inventing Europe: Idea, Identity, Reality* (Basingstoke and London: Macmillan, 1995)
- Elsaesser, Thomas, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam University Press, 1996)
- Flinn, Caryl, *The New German Cinema: Music, History, and the Matter of Style* (Berkeley, Los Angeles and London: University of California Press, 2004)
- Grover-Friedlander, Michal, "'The Phantom of the Opera': The Lost Voice of Opera in Silent Film', *Cambridge Opera Journal*, 11/2 (July 1999)

- “‘There ain’t no Sanity Claus!’: The Marx Brothers at the Opera’, in Jeongwon Joe and Rose Theresa (eds.), *Between Opera and Cinema* (New York and London: Routledge, 2002)
- Hunter, Mary, ‘Opera in Film: Sentiment and Wit, Feeling and Knowing: *The Shawshank Redemption* and *Prizzi’s Honour*’, in Jeongwon Joe and Rose Theresa (eds.), *Between Opera and Cinema* (New York and London: Routledge, 2002)
- Joe, Jeongwon and Rose Theresa (eds.), *Between Opera and Cinema* (New York and London: Routledge, 2002)
- Karantonis, Pamela and Dylan Robinson (eds.), *Opera Indigene* (Aldershot: Ashgate, 2011)
- Kramer, Lawrence, *Opera and Modern Culture* (Berkeley, Los Angeles and London: University of California Press, 2004)
- Lamont, Michele and Marcel Fournier (eds.), *Cultivating Differences: Symbolic Boundaries and the Making of Inequality* (Chicago, IL and London: University of Chicago Press, 1992)
- Levine, Lawrence W., *HighBrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988)
- Lindenberger, Herbert, *Opera in History: From Monteverdi to Cage* (Stanford University Press, 1998)
- Locke, Ralph P., *Musical Exoticism: Images and Reflections* (Cambridge University Press, 2009)
- Lowinsky, Edward, ‘The Concept of Physical and Musical Space in the Renaissance’, *Papers of the American Musicological Society* (New York: American Musicological Society, 1941)
- MacCannell, Julia Flower and Laura Zakain (eds.), *Thinking Bodies* (Stanford University Press, 1994)
- McClary, Susan, *Georges Bizet: Carmen* (Cambridge University Press, 1992)
- Mitchell, Timothy, *Colonising Egypt* (Berkeley, Los Angeles and London: University of California Press, 1998)
- Nietzsche, Friedrich, ‘The Case of Wagner’, in Friedrich Nietzsche, *The Case of Wagner. Nietzsche Contra Wagner. The Twilight of the Idols. The Antichrist*, trans. Thomas Common (London: T. Fisher Unwin, 1899)
- Price, Curtis, ‘Dido and Aeneas in Context’, in *Dido and Aeneas, an Opera*, ed. Curtis Price (New York: Norton Critical Score, 1986)
- Rose, Paul Lawrence, *Wagner: Race and Revolution* (London and Boston, MA: Faber and Faber, 1992)
- Said, Edward W., *Culture and Imperialism* (London: Vintage, 1994)
- Orientalism* (London: Routledge and Kegan Paul, 1978)
- Tambling, Jeremy (ed.), *A Night at the Opera: Media Representations of Opera* (London: John Libby, 1994)
- Opera, Ideology and Film* (Manchester University Press, 1987)
- Taylor, Timothy, *Beyond Exoticism: Western Music and the World* (Durham, NC and London: Duke University Press, 2007)