
Performing Salome Revealing Stories Ashgate Inter

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SUTTON HOUSTON

Sacred Sounds, Secular Spaces Ashgate Publishing, Ltd.
The purpose of this Handbook is to provide students with an overview of key developments in queer and trans feminist theories and their significance to the field of contemporary performance studies. It presents new insights highlighting the ways in which rigid or punishing notions of gender, sexuality and race continue to flourish in systems of knowledge, faith and power which are relevant to a new generation of queer and trans feminist performers today. The guiding question for the Handbook is: How do queer and trans feminist theories enhance our understanding of developments in feminist performance

today, and will this discussion give rise to new ways of theorizing contemporary performance? As such, the volume will survey a new generation of performers and theorists, as well as senior scholars, who engage and redefine the limits of performance. The chapters will demonstrate how intersectional, queer and trans feminist theoretical tools support new analyses of performance with a global focus. The primary audience will be students of theatre/ performance studies as well as queer /gender studies. The volume's contents suggest close links between the formation of queer feminist identities alongside recent key political developments with transnational resonances. Furthermore, the emergence of new queer and trans feminist epistemologies prompts a reorientation regarding performance and identities in a 21st-century context.

The Ballets Russes and Beyond Springer Nature

Long treated as peripheral to music history, dance has become prominent within musicological research, as a prime and popular subject for an increasing number of books, articles, conference papers and special symposiums. Despite this growing interest, there remains no thorough-going critical examination of the ways in which musicologists might engage with dance, thinking not only about specific repertoires or genres, but about fundamental commonalities between the two, including embodiment, agency, subjectivity and consciousness. This volume begins to fill this gap. Ten chapters illustrate a range of conceptual, historical and interpretive approaches that advance the interdisciplinary study of music and dance. This methodological eclecticism is a defining feature of the volume, integrating insights from critical theory, film and cultural studies, the visual arts, phenomenology, cultural anthropology and literary criticism into the study of music and dance.

Forthcoming Books Brepols Publishers

Since the 1880s, electrical energies started circulating in European theaters, generated from fossil fuels in urban power plants. A mysterious force, which was still traded as romantic life force by some and for others had already come to stand in for progress, entered performance venues. Engineering knowledge, control techniques and supply chains changed fundamentally how theater was made and thought of. The mechanical image machine from Renaissance and Baroque times was transformed into a thermodynamic engine. Modern theater turned out to be electrified theater. – Retracing what happened backstage before the Avantgarde took to the front stage, this book proposes to write the genealogy of theaters modernity as a cultural history of

theater technology.

Musicology and Dance Cambridge University Press
Performing Salome, Revealing Stories Routledge
Springer Nature

Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist purges—have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé. Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer *Rethinking Prokofiev* as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano

and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic harmonies, melodies, cadences, and musical gestures—and through an analysis of the newly uncovered contents of his sketch-books—contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.

Derrick Puffett on Music Hollitzer Wissenschaftsverlag

The Book of Judith tells the story of a fictitious Jewish woman beheading the general of the most powerful imaginable army to free her people. The parabolic story was set as an example of how God will help the righteous. Judith's heroic action not only became a validating charter myth of Judaism itself but has also been appropriated by many Christian and secular groupings, and has been an inspiration for numerous literary texts and works of art. It continues to exercise its power over artists, authors and academics and is becoming a major field of research in its own right. The Sword of Judith is the first multidisciplinary collection of essays to discuss representations of Judith throughout the centuries. It transforms our understanding across a wide range of disciplines. The collection includes new archival source studies, the translation of unpublished manuscripts, the translation of texts unavailable in English, and Judith images and music.

Decadence in the Age of Modernism Routledge

This collection of the writings of the eminent musicologist Derrick Puffett, brings together in one volume material previously widely dispersed in a range of journals and books. Puffett's work on Bruckner, Strauss, Webern, Zemlinsky, Delius and Debussy is of enduring importance to the study of music. This book reveals

resonances that cross from essay to essay and indicate a larger, coherent project than simply the sum of its parts.

The Drama of Celebrity Oxford University Press

This study interrogates press caricatures and cartoons, popular song, staged revue and opera parodies to discover the role they play within the Parisian theatrical, social, and wider cultural context and economy in the second half of the nineteenth century. From the beginnings of Wagner reception in Paris, through the heyday of 'opéra bouffe' in the hands of that comic genius Hervé, to the international operatic repertoire played on Parisian stages in the 1890s - including works by Massenet and Saint-Saëns performed during an increasingly tense nationalist climate - this book examines the workings of parody which draw on opera for their subject material and the ways in which this satirical mode of critique works, and for whom. While at face value, much parodical treatment criticises the hypotext, in analysing a wide range of intertextual 'texts', parody is revealed as a process which bolsters cultural norms, neutralises alterity or innovation of all forms and invariably throws the satirical and critical commentary back onto internal and local cultural products and debates. 'Opera and Parody in Paris, 1860-1900' uncovers a huge amount of primary and hitherto unpublished sources - libretti, scores, caricatures - in an analysis of intermedial materials that may be read as reception documents, as ?autonomous? artistic products, and more broadly as highly appealing cultural phenomena.

Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts Routledge

In popular thought, Christianity is often figured as being opposed

to dance. Conventional scholarship traces this controversy back to the Middle Ages. Throughout the medieval era, the Latin Church denounced and prohibited dancing in religious and secular realms, often aligning it with demonic intervention, lust, pride, and sacrilege. Historical sources, however, suggest that medieval dance was a complex and ambivalent phenomenon. During the High and Late Middle Ages, Western theologians, liturgists, and mystics not only tolerated dance; they transformed it into a dynamic component of religious thought and practice. This book investigates how dance became a legitimate form of devotion in Christian culture. Sacred dance functioned to gloss scripture, frame spiritual experience, and imagine the afterlife. Invoking numerous manuscript and visual sources (biblical commentaries, sermons, saints' lives, ecclesiastical statutes, mystical treatises, vernacular literature, and iconography), this book highlights how medieval dance helped shape religious identity and social stratification. Moreover, this book shows the political dimension of dance, which worked in the service of Christendom, conversion, and social cohesion. In *Ringleaders of Redemption*, Kathryn Dickason reveals a long tradition of sacred dance in Christianity, one that the professionalization and secularization of Renaissance dance obscured, and one that the Reformation silenced and suppressed.

Carmen Abroad LIT Verlag Münster

French composer Maurice Ravel was described by critics as a magician, conjurer, and illusionist. Scholars have been aware of this historical curiosity, but none so far have explained why Ravel attracted such critiques or what they might tell us about how to interpret his music. *Magician of Sound* examines Ravel's music

through the lens of illusory experience, considering how timbre, orchestral effects, figure/ground relationships, and impressions of motion and stasis might be experienced as if they were conjuring tricks. Applying concepts from music theory, psychology, philosophy, and the history of magic, Jessie Fillerup develops an approach to musical illusion that newly illuminates Ravel's fascination with machines and creates compelling links between his music and other forms of aesthetic illusion, from painting and poetry to fiction and phantasmagoria. Fillerup analyzes scenes of enchantment and illusory effects in Ravel's most popular works, including *Boléro*, *La Valse*, *Daphnis et Chloé*, and *Rapsodie espagnole*, relating his methods and musical effects to the practice of theatrical conjurers. Drawing on a rich well of primary sources, *Magician of Sound* provides a new interdisciplinary framework for interpreting this enigmatic composer, linking magic and music.

A Theory of Virtual Agency for Western Art Music Bloomsbury Publishing

This volume brings together ten essays focusing on the diversity of operatic institutions, their protagonists, and historical fortunes in Europe from 1730 to 1917. Its aim is not to understand operatic institutions as locally distinct and isolated organizations, but rather to perceive them as a part of a historically fluctuating, transnational network: a network that was shaped among other things by individual professionals and groups in the opera business (and beyond), as well as by specific socio-cultural and political surroundings. The volume offers new perspectives on a wide range of topics, including networks of cultural exchange, singers as agents in shaping institutional structures, and the

influence of socio-cultural, diplomatic, and political factors on operatic production across international borders.

Salomania and the Representation of Race and Gender in Modern Erotic Dance Springer Nature

Why do so many people care so much about celebrities? Who decides who gets to be a star? What are the privileges and pleasures of fandom? Do celebrities ever deserve the outsized attention they receive? In this fascinating and deeply researched book, Sharon Marcus challenges everything you thought you knew about our obsession with fame. Icons are not merely famous for being famous; the media alone cannot make or break stars; fans are not simply passive dupes. Instead, journalists, the public, and celebrities themselves all compete, passionately and expertly, to shape the stories we tell about celebrities and fans. The result: a high-stakes drama as endless as it is unpredictable. Drawing on scrapbooks, personal diaries, and vintage fan mail, Marcus traces celebrity culture back to its nineteenth-century roots, when people the world over found themselves captivated by celebrity chefs, bad-boy poets, and actors such as the "divine" Sarah Bernhardt (1844-1923), as famous in her day as the Beatles in theirs. Known in her youth for sleeping in a coffin, hailed in maturity as a woman of genius, Bernhardt became a global superstar thanks to savvy engagement with her era's most innovative media and technologies: the popular press, commercial photography, and speedy new forms of travel. Whether you love celebrity culture or hate it, *The Drama of Celebrity* will change how you think about one of the most important phenomena of modern times.

Magician of Sound JHU Press

Leading French painters in the late medieval period executed miniatures for lavishly illuminated books of hours. In the mid-fifteenth century, Simon de Varie commissioned such a book. Completed in 1455, it included five priceless works by the most eminent French painter of the time, Jean Fouquet, as well as other striking paintings by two of his contemporaries. In the seventeenth century, Simon de Varie's book was divided into three sections and sold as separate volumes. Two of these volumes are today in the Royal Library in The Hague. The third volume--thought lost until 1984, when it surfaced in a private collection and was subsequently acquired by the Getty Museum--contains the first miniatures by Jean Fouquet to have been discovered in eighty years. This beautiful book will reproduce in color all of the miniatures and historiated initials in the original manuscript, along with selected text pages with secondary decoration. Comparative illustrations also accompany the two essays in the volume. Marrow's text addresses the role of books of hours in late medieval culture; the contents and form of de Varie's Hours; and the relationship of the miniatures by Fouquet to the rest of the artist's oeuvre. In a related essay, Francois Avril discusses the position of Simon de Varie and his family in mid-fifteenth-century France. The publication of *The Hours of Simon de Varie* adds to the Getty's impressive list of publications on illuminated manuscripts begun in 1990 and including the widely acclaimed facsimile *Mira calligraphiae monumenta*.

Music, Dance and Translation Routledge

A comprehensive guide to Richard Strauss's *SALOME*, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with German/English side-by side, and

over 25 music highlight examples.

Opera and Parody in Paris, 1860-1900 Cambridge University Press

How is music affected by its translation, interpretation and adaptation with, through, and by dance? How might notation of dance and music act as a form of translation? How does music influence the creation of dance? How might dance and music be understood to exchange and transfer their content, sense and process during both the creative process and the interpretative process? Bringing together chapters that explore theory and practice, this book questions the process and role translation has to play in the context of music and dance. It provides a range of case studies across this interdisciplinary field, and is not restricted by genre, style or cultural location. As one of very few volumes to explore translation in relation to music and to overtly tackle this topic in terms of dance, it moves the argument from a broad notion of text and translation, to think critically about the sound and movement arts of music and dance, using translation as a model to better understand the collaboration of these art forms.

The Sword of Judith Indiana University Press

Sacred Sounds, Secular Spaces provides the first fundamental reconsideration of music's role in the relationship between the French state and the Catholic Church in the Third Republic, revealing how composers and critics from often opposing ideological factions undermined the secular/sacred binary through composition and musical performance [editor].

Rethinking Prokofiev Cambridge University Press

A fresh perspective on the Ballets Russes, focusing on relations

between music, dance and the cultural politics of belle-époque Paris.

Salome of the Tenements Princeton University Press

Modernism on Stage restores the Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s, and includes close readings of ballets designed by Picasso, Delaunay, Matisse, and de Chirico. Dance is brought to bear upon modernist art history as more than a source of imagery, but as part of the avant-garde's articulation of the idea of a total work of art.

Modernism on Stage Open Book Publishers

In Oscar Wilde in Vienna, Sandra Mayer examines the reception and performance history of Oscar Wilde's dramatic works on Viennese stages from the turn of the twentieth century up to the present.

Decadence and Modernism in European and Russian Literature and Culture BRILL

A libretto is an indispensable part of an opera as a musical genre: with few exceptions, operas have been the subject of musicological studies, and instrumental versions of sung or unsung opera numbers may be heard, but we never listen to libretto texts being performed without the music. Thus as a literary form the libretto is a highly specific genre with its own particular attributes. This volume offers an approach to the libretto through the discussion of these attributes in many different examples. It explores what may be expected of a librettist in response to the demands of the genre's characteristics, his trials and tribulations, his exchanges with the composer while adapting or converting a source, almost always a literary source, into the eventual libretto, and about the different

musical ways of dealing with the text. In this way the volume

clarifies the fundamental differences between the libretto and other literary genres.

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