

MU2002: Studies in Music History

View Online



1.

Abbate C, Parker R. A History of Opera: The Last Four Hundred Years. [New edition]. Penguin Books; 2015.

2.

Abbate C. In Search of Opera. Princeton University Press; 2003.

3.

Abbate C. Unsung Voices: Opera and Musical Narrative in the Nineteenth Century. Princeton University Press; 1991.

4.

Abbate C. Unsung Voices: Opera and Musical Narrative in the Nineteenth Century. Princeton University Press; 1991. <https://hdl.handle.net/2027/fulcrum.7m01>

5.

André

Naomi Adele. Black Opera: History, Power, Engagement. University of Illinois Press; 2018.

6.

Andre N. Black Opera: History, Power, Engagement. University of Illinois Press; 2018.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

7.

Andr
v

Naomi Adele. *Voicing Gender: Castrati, Travesti, and the Second Woman in Early-Nineteenth-Century Italian Opera*. Indiana University Press; 2006.

8.

Blackmer CE, Smith PJ. *En Travesti: Women, Gender Subversion, Opera*. Columbia University Press; 1995.

9.

Carnegy P. *Wagner and the Art of the Theatre*. Yale University Press; 2013.

10.

Clément C. *Opera, or, The Undoing of Women*. University of Minnesota Press; 1988.

11.

Kreuzer GK. *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018.

12.

Kreuzer GK. *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5355317>

13.

Till N. *The Cambridge Companion to Opera Studies*. Cambridge University Press; 2012.

14.

Till N. *The Cambridge Companion to Opera Studies*. Cambridge University Press; 2012.
<http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCO9781139024976>

15.

Rutherford S. *Verdi, Opera, Women*. Cambridge University Press; 2013.

16.

Groos A. Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan. *Cambridge Opera Journal*. 1989;1(02). doi:10.1017/S0954586700002950

17.

Groos A. Return of the Native: Japan in *Madama Butterfly*/*Madama Butterfly* in Japan. *Cambridge Opera Journal*. 1989;1(02). doi:10.1017/S0954586700002950

18.

Greenwald HM. Picturing *Cio-Cio-San*: House, Screen, and Ceremony in Puccini's '*Madama Butterfly*'. *Cambridge Opera Journal*. 2000;12(3). <https://www.jstor.org/stable/3250716>

19.

Zizek S. *Brunnhilde's Act*. *The Opera Quarterly*. 2008;23(2-3):199-216.
doi:10.1093/oq/kbn044

20.

Nietzsche FW, Smith D. *The Birth of Tragedy*. [New ed.]. Oxford University Press; 2008.

21.

Francis K, Lachapelle S. The Medical and the Musical: French Physiology and Late Nineteenth-Century Operatic Training. *Cambridge Opera Journal*. 2016;28(03):347-362.
doi:10.1017/S0954586716000458

22.

Henson K, ed. *Technology and the Diva: Sopranos, Opera, and Media From Romanticism to the Digital Age*. Cambridge University Press; 2016.

23.

Wagner R, Spencer S, Millington B. *Wagner's Ring of the Nibelung: A Companion: The Full German Text*. Thames and Hudson; 1993.

24.

DiGaetani JL. *Inside the Ring: Essays on Wagner's Opera Cycle*. McFarland; 2006.

25.

Gordon B. The Castrato Meets the Cyborg. *The Opera Quarterly*. 2011;27(1):94-122. doi:10.1093/oq/kbr015

26.

Vella F. (De)railing Mobility: Opera, Stasis, and Locomotion on Late-Nineteenth-Century Italian Tracks. *The Opera Quarterly*. 2018;34(1):3-28. doi:10.1093/oq/kby005

27.

Davies JQ. "Veluti in Speculum": The Twilight of the Castrato. In: *Romantic Anatomies of Performance*. University of California Press; 2014.

28.

Abbate C. The Tenor Comes of Age. In: *A History of Opera: The Last Four Hundred Years*. [New edition]. Penguin Books; 2015.

29.

Abbate C. Young Verdi. In: *A History of Opera: The Last Four Hundred Years*. [New edition]. Penguin Books; 2015.

30.

Abbate C. Verdi Older Still. In: *A History of Opera: The Last Four Hundred Years*. [New edition]. Penguin Books; 2015.

31.

Andre N. From Otello to Porgy: Blackness, Masculinity, and Morality in Opera. In: *Blackness in Opera*. University of Illinois Press; 2012.

32.

Andre N. From Otello to Porgy: Blackness, Masculinity, and Morality in Opera. In: *Blackness in Opera*. University of Illinois Press; 2012.

<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=3414176>

33.

Parker R. The Opera Industry. In: *The Cambridge History of Nineteenth-Century Music*. Cambridge University Press; 2001.

34.

Parker R. The Opera Industry. In: *The Cambridge History of Nineteenth-Century Music*. Cambridge University Press; 2001.

<http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CHOL9780521590174>

35.

Smart MA. The Silencing of Lucia. *Cambridge Opera Journal*. 1992;4(02).
doi:10.1017/S0954586700003694

36.

Hyer B. Parsifal Hysterique. *The Opera Quarterly*. 2007;22(2):269-320.
doi:10.1093/oq/kbl009

37.

Parr S. Coloratura and Technology in the Mid Nineteenth-Century Mad Scene. In: Henson K, ed. *Technology and the Diva: Sopranos, Opera, and Media from Romanticism to the Digital Age*. Cambridge University Press; 2016.
<https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781316760895>

38.

Locke RP. Reflections on Orientalism in Opera and Musical Theater. *The Opera Quarterly*. 1993;10(1):48-64. doi:10.1093/oq/10.1.48

39.

André N. Engaged Opera. In: *Black Opera: History, Power, Engagement*. University of Illinois Press; 2018.

40.

André N. Engaged Opera. In: *Black Opera: History, Power, Engagement*. University of Illinois Press; 2018.
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=5404257>

41.

Lee J. My Objects All Sublime: Racial Performance and Commodity Culture. In: *The Japan of Pure Invention: Gilbert and Sullivan's The Mikado*. University of Minnesota Press; 2010:3-38.

42.

Lee J. My Objects All Sublime: Racial Performance and Commodity Culture. In: *The Japan of Pure Invention: Gilbert and Sullivan's the Mikado*. University of Minnesota Press; 2010:3-38.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=548060>

43.

Abbate C. *Brünnhilde Walks by Night*. In: *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton University Press; 1991.

44.

Abbate C. *Brünnhilde Walks by Night*. In: *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton University Press; 1991.
<https://hdl.handle.net/2027/fulcrum.7m01bm20j>

45.

Harper-Scott JPE. *Medieval Romance and Wagner's Musical Narrative in the Ring*. *19th-Century Music*. 2009;32(3):211-234. doi:10.1525/ncm.2009.32.3.211

46.

Ridout N. *Opera and the Technologies of Theatrical Production*. In: *The Cambridge Companion to Opera Studies*. Cambridge University Press; 2008.

47.

Ridout N. *Opera and the Technologies of Theatrical Production*. In: *The Cambridge Companion to Opera Studies*. Cambridge University Press; 2012.
<http://ezproxy01.rhul.ac.uk/login?url=http://dx.doi.org/10.1017/CCO9781139024976>

48.

Davies JQ. "*Veluti in Speculum*": *The Twilight of the Castrato*. In: *Romantic Anatomies of Performance*. University of California Press; 2014.

49.

Abbate C. *Outside the Tomb*. In: *In Search of Opera*. Princeton University Press; 2003:185-246.

50.

Kreuzer G. Opera, Staging, Technologies. In: *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018:1-26.

51.

Kreuzer G. Opera, Staging, Technologies. In: *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5355317>

52.

Kreuzer G. Steam. In: *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018:162-214.

53.

Kreuzer G. Steam. In: *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*. University of California Press; 2018.
<https://ebookcentral-proquest-com.ezproxy01.rhul.ac.uk/lib/rhul/detail.action?docID=5355317>

54.

Gordon B. The Castrato Meets the Cyborg. *The Opera Quarterly*. 2011;27(1):94-122.
doi:10.1093/oq/kbr015

55.

Stravinsky I, Craft R. *Conversations With Igor Stravinsky*. Faber and Faber; 1959.

56.

Boulez P, Nattiez JJ. *Orientations: Collected Writings*. Harvard University Press; 1986.

57.

Craft R. Stravinsky: Chronicle of a Friendship. Rev. and expanded ed. Vanderbilt University Press; 1994.

58.

Robinson JB, Walsh S, Griffiths E. Avatar of Modernity: The Rite of Spring Reconsidered. 2013th ed. (Danuser H, Zimmermann H, eds.). Paul Sacher Foundation; 2013.

59.

Taruskin R. Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra. Oxford University Press; 1996.

60.

Taruskin R. Stravinsky and the Russian Traditions. University of California Press; 1996.
<http://ezproxy01.rhul.ac.uk/login?url=http://hdl.handle.net/2027/heb.05560>

61.

Taruskin R. On Russian Music. University of California Press; 2009.

62.

Taruskin R. On Russian Music. Vol Ahmanson Foundation humanities endowment fund imprint On Russian music. University of California Press; 2008.
<https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9780520942806>

63.

Taruskin R. Russian Music at Home and Abroad: New Essays. University of California Press; 2016.

64.

Routh F. Stravinsky. Vol The master musicians series. Dent; 1975.

65.

Cross J. The Cambridge Companion to Stravinsky. Cambridge University Press; 2003.

66.

Cross J, Cross J. The Cambridge Companion to Stravinsky. Vol Cambridge companions to music The Cambridge companion to Stravinsky. Cambridge University Press; 2003.
<https://www.cambridge.org/core/books/cambridge-companion-to-stravinsky/04E4A6B5ED2E9E22F232848C8A337632>

67.

Cross J. The Stravinsky Legacy. Cambridge University Press; 1998.

68.

Toorn PC van den. Stravinsky and The Rite of Spring: The Beginnings of a Musical Language. University of California Press; 1987.

69.

Van den Toorn PC. Stravinsky and The Rite of Spring: The Beginnings of a Musical Language. University of California Press; 1987. <http://ark.cdlib.org/ark:/13030/ft967nb647/>

70.

Forte A. The Harmonic Organization of 'The Rite of Spring'. Yale University Press; 1978.

71.

Griffiths P. Stravinsky. Vol The master musicians series. Dent; 1992.

72.

Hill P. Stravinsky: The Rite of Spring. Cambridge University Press; 2000.

73.

Levitz T. *Stravinsky and His World*. Princeton University Press; 2013.

74.

Levitz T. *Stravinsky and His World*. Princeton University Press; 2013.

<http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781400848546>

75.

Maes F. *A History of Russian Music: From Kamarinskaya to Babi Yar*. University of California Press; 2002.

76.

Walsh S. *The Music of Stravinsky*. Routledge; 1988.

77.

Stravinsky I. *Poetics of Music: In the Form of Six Lessons*. Harvard University Press; 1970.

78.

Adorno TW, Hullo-Kentor R. *Philosophy of New Music*. University of Minnesota Press; 2006.

79.

Adorno TW, Livingstone R. *Quasi Una Fantasia: Essays on Modern Music*. Verso; 1992.

80.

Kelly TF. *First Nights: Five Musical Premieres*. Yale University Press; 2000.

81.

Garafola L. *Diaghilev's Ballets Russes*. Oxford University Press; 1989.

82.

Taruskin R. *Resisting the Rite*. In: *Russian Music at Home and Abroad: New Essays*. University of California Press; 2016.

83.

Gloag K. *Russian Rites: Petrushka, The Rite of Spring, and Les Noces*. In: *The Cambridge Companion to Stravinsky*. Cambridge University Press; 2003.

84.

Gloag K. *Russian Rites: Petrushka, The Rite of Spring, and Les Noces*. In: *The Cambridge Companion to Stravinsky*. Vol Cambridge companions to music The Cambridge companion to Stravinsky. Cambridge University Press; 2003.

<https://www.cambridge.org/core/books/cambridge-companion-to-stravinsky/04E4A6B5ED2E9E22F232848C8A337632>

85.

Arnold Whittall. *Defusing Dionysus? New Perspectives on 'The Rite of Spring'*. *Music Analysis*. 2002;21(1):87-104.

http://www.jstor.org/stable/854363?Search=yes&resultItemClick=true&searchText=Whittall&searchText=Defusing&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DWhittall%2BDefusing%26amp%3Bacc%3Doff%26amp%3Bwc%3Don%26amp%3Bfc%3Doff%26amp%3Bgroup%3Dnone&seq=1#page_scan_tab_contents

86.

Levitz T. *Racism at the Rite*. In: *The Rite of Spring at 100*. Indiana University Press; 2017.
https://www.amazon.co.uk/Rite-Spring-Musical-Meaning-Interpretation/dp/025302420X/ref=sr_1_1?s=books&ie=UTF8&qid=1546441964&sr=1-1&keywords=the+rite+of+spring+at+100

87.

Levitz T. Racism at the Rite. In: *The Rite of Spring at 100*. Indiana University Press; 2017. <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9780253027351>

88.

Hill P. Rehearsals and First Performance. In: *Stravinsky: The Rite of Spring*. Cambridge University Press; 2000.

89.

Craft R. The Rite of Spring: Genesis of a Masterpiece. *Perspectives of New Music*. 1966;5(1):20-36. doi:10.2307/832386

90.

Kelly TF. Igor Stravinsky, "Le Sacre du Printemps": Thursday, May 29, 1913. In: *First Nights: Five Musical Premieres*. Yale University Press; 2000:256-334.

91.

Maes F. The Clash of Ideas: The Quest for the Essence of the New Russian Music. In: *A History of Russian Music: From Kamarinskaya to Babi Yar*. University of California Press; 2002.

92.

Cross J. Stravinsky in Exile. In: *Stravinsky and His World*. Princeton University Press; 2013.

93.

Cross J. Stravinsky in Exile. In: *Stravinsky and His World*. Princeton University Press; 2013. <http://ezproxy01.rhul.ac.uk/login?url=http://www.dawsonera.com/depp/reader/protected/external/AbstractView/S9781400848546>

94.

Taruskin R. Russian Folk Melodies in 'The Rite of Spring'. *Journal of the American Musicological Society*. 1980;33(3):501-543. doi:10.2307/831304

95.

Boulez P. Stravinsky: 'The Rite of Spring'. In: *Orientations: Collected Writings*. Faber; 1986.

96.

Van Den Toorn PC, Tymoczko D. Stravinsky and the Octatonic: The Sounds of Stravinsky. *Music Theory Spectrum*. 2003;25(1):167-202. doi:10.1525/mts.2003.25.1.167

97.

Chua DKI. Rioting with Stravinsky: a Particular Analysis of the Rite of Spring. *Music Analysis* . 2007;26(1-2):59-109. doi:10.1111/j.1468-2249.2007.00250.x

98.

Cross J. Stravinsky's Modernism. In: *The Stravinsky Legacy*. Cambridge University Press; 1998.

99.

Andriessen L, Cross J. Composing with Stravinsky. In: *The Cambridge Companion to Stravinsky*. Cambridge University Press; 2003.

100.

Andriessen L, Cross J. Composing with Stravinsky. In: *The Cambridge Companion to Stravinsky*. Vol Cambridge companions to music The Cambridge companion to Stravinsky. Cambridge University Press; 2003.
<https://www.cambridge.org/core/books/cambridge-companion-to-stravinsky/04E4A6B5ED2E9E22F232848C8A337632>

101.

Adorno TW. Stravinsky: A Dialectical Portrait. In: *Quasi Una Fantasia: Essays on Modern Music*. Verso; 1992.

102.

Donizetti G. *Lucia di Lammermoor*. Published online 2004.

103.

Puccini G. *Madama Butterfly*. Published online 2011.

104.

Offenbach J. *Offenbach : Les Contes d'Hoffmann - Royal Opera House/Prêtre*. Published online 2003.