

TECHNOLOGY AND THE DIVA

In *Technology and the Diva*, Karen Henson brings together an interdisciplinary group of scholars to explore the neglected subject of opera and technology. Their essays focus on the operatic soprano and her relationships with technology from the heyday of Romanticism in the 1820s and 1830s to the twenty-first century digital age. The authors pay particular attention to the soprano in her larger-than-life form, as the “diva,” and they consider how her voice and allure have been created by technologies and media including stagecraft and theatrical lighting, journalism, the telephone, sound recording, and visual media from the painted portrait to the high definition simulcast. In doing so, the authors experiment with new approaches to the female singer, to opera in the modern – and post-modern – eras, and to the often controversial subject of opera’s involvement with technology and technological innovation.

KAREN HENSON is Associate Professor at the Frost School of Music, University of Miami. She trained at the University of Oxford and in Paris, and her work has been supported by fellowships and awards from the British Academy, the Stanford Humanities Center, and the Radcliffe Institute for Advanced Study, Harvard University. Henson’s research focuses on nineteenth-century opera, singers and opera performance, and opera and technology. She is the author of *Opera Acts: Singers and Performance in the Late Nineteenth Century* (Cambridge University Press, 2015). She is now working on a book about opera and early sound recording.

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