

## INDEX

- Abbate, Carolyn, 15, 160, 162, 167  
 Ader, Clément, 2  
 Adorno, Theodor W., 87–8, 105, 120, 129, 161–2, 172  
 Alaïa, Azzedine, 8  
 Allen, Woody, 134–5  
 Altman, Rick, 89, 95  
 Anderson, Gillian (musicologist), 99, 189–90  
 Anderson, Laurie, 8  
 Anderson, Marian, 4  
 Appia, Adolphe, 3  
 Arbell, Lucy, 49, 178  
 Arestrup, Niels, 193  
 Ashley, Robert 7; *Perfect Lives*, 8  
 Attinello, Paul, 191  
 Auber, Daniel: *L'Ambassadrice*, 28, 31, 174; *La Sirène*, 76  
 Augustine, St, *Confessions*, 119  
 Auslander, Philip, 187  
 Babbitt, Milton, *Philomel*, 129  
 Bain, Read, 170  
 Baker, Nicholson, *Vox*, 110  
 Balzac, Honoré de: *Gambara*, 162; *Sarrasine*, 195  
 Banville, Théodore de, 77  
 Barbier, Jules, 31  
 Bardot, Brigitte, 129–30  
 Barnum, P. T., 2, 35  
 Barraud, Francis, 119–20  
 Barrière, Jean-Baptiste, 7  
 Barthes, Roland, 25, 75, 124, 127–8, 154  
 Bartoli, Cecilia, 9–10  
 Basile, Arturo, 5  
 Bates, Elena, et al., *I Am Diva!*, 87  
 Bayard, Jean-François, 27, 34  
 Beal, Amy, 125  
 Beatles, the 131–3; “Eleanor Rigby”, 132; “Ticket to Ride”, 130, 132  
 Beethoven, Ludwig van: Symphony No. 5, 133; Symphony No. 9 (Choral), 194  
 Beineix, Jean-Jacques, 7, 155  
*Being Julia* (2004), 193  
 Bell, Alexander Graham, 1, 2, 108–9  
 Bellamy, Edward, *Looking Back*, 112–13, 114  
 Bellini, Vincenzo 13, 38; *Norma*, 5; *Il pirata*, 7; *I puritani*, 5; *La straniera*, 196  
 Benjamin, Walter, 90, 96, 169, 171, 182–3  
 Benque, Wilhelm, 59  
 Berberian, Cathy 6, 21, 124, 163–4; Beatles album, 131–3; biography, 126–8; eclectic recital programs, 133–5; legacy, 125–6, 134–5; physical appearance, 127–8, 191; relationship with Berio, 125–6, 135; *Stripody*, 128–31  
 Berg, Alban 120; *Lulu*, 5, 108, 175; *Wozzeck*, 175  
 Bergman, Ingmar, 7, 144  
 Berio, Luciano 6, 21, 126, 135; *Circles*, 127; *Epifanie*, 127; *Folk Songs*, 127; *Mimusique No.1*, 130–1; *O King*, 124; *Un re in ascolto*, 124–5; *Recital I (For Cathy)*, 127; *Requies*, 124; *Sequenza III*, 128–9, 190; *Stanze*, 124; *Thema*, 127; *Visage*, 128  
 Berlin Wall, 194  
 Berliner, Emile, 2  
 Berlioz, Hector, 47, 75  
 Bernhardt, Sarah, 56  
 Bernstein, Leonard, 194  
 Berton, Pierre, and Charles Simon, *Zaza*, 28, 34–5  
 Bieber, Emil, 83  
 Bierce, Ambrose, *The Devil's Dictionary*, 111  
 Birtwistle, Harrison, 7  
 Bizet, Georges, *Carmen* 3, 21–2, 74, 76, 161; casting of, 76–7, 83–5; costumes in, 79–80; different interpretations of title role, 83–8; eroticism in, 82, 85; film versions of 84, 89 (*see also Carmen* (1915)); identification of singers with title role, 78–9, 83, 89; intertextual associations of, 76; moral objections to, 77, 79; physicality of title role, 80–2  
 “Blonda, Max” *see* Schoenberg, Gertrud  
 Boito, Arrigo, *Mefistofele*, 175

- Boldini, Giovanni, 84  
 Borchert, Gavin, 195–6  
 Borchmeyer, Dieter, 193  
 Brandt, Max, 110  
 Branger, Jean-Christophe, 55–6  
 Breil, Joseph Carl, 190  
 Bréjean-Silver, Georgette, 52–5, 179  
 Bréval, Lucienne, 178, 183  
 Brice, Fanny, 114  
 Bridge, Allen S., 119  
 Bronfen, Elisabeth, 13, 19, 153–4  
 Büchner, Georg, *Woyzeck*, 76, 184  
 Buggles, the, 8  
 Burg, Victor, 39  
 Bussotti, Sylvano 132, 134, 191; *La Passion selon Sade*, 133
- Cabel, Marie, 46, 47–8, 177  
 Cage, John 7, 125–6, 127; *Aria*, 127; *Europeras* 1 & 2, 8; *Song Books*, 191; *Telephones and Birds*, 113; *Water Walk*, 127
- Cain, Henri, 79  
 Callas, Maria, 5, 6, 7, 88, 134, 151  
 Calvé, Emma 3, 49, 73, 176, 178; as Carmen, 3, 74, 78–9, 82–3, 84, 185; photographs and portraits of, 79, 80  
 Cámera, Petra, 76, 80  
*Carmen* (1915, dir. Cecil B. DeMille) 22, 89–103; audience reaction to, 96; censorship of, 89, 187; critical reception, 90, 91–3, 94, 98, 188, 189; death scene, 102–3; high-culture aspirations and target audience, 94–5; live vocal accompaniment to, 96–103, 190; marketing of, 96–8, 189; naturalism in, 91; splendor of, 91; screenings and “exhibitions”, 94–5, 96–8; “special score”, 95–6, 189–90; tavern (Habanera) scene, 99–102; visual style, 90, 91
- Carreras, José see “The Three Tenors”  
 Caruso, Enrico, 3, 83, 165  
 Carvalho, Caroline, 52, 56  
 Casson, Herbert N., 109  
 Castle, Terry, 15, 171  
 Cather, Willa, 82–3  
 Cavalieri, Lina, 179  
 Cavell, Stanley, 105  
 Certeau, Michel de, 74, 80, 83
- Chaliapin, Fyodor, 49, 126, 178  
 Chaney, Lon (Sr.), 95  
 Charcot, Jean-Martin, 46, 177  
 Chartran, Théobald, 79  
 Chéreau, Patrice, 7  
 Chion, Michel, 100  
 Chopin, Frédéric, 133  
 Christina of Sweden, Queen, 80  
 Cilea, Francesco, *Adriana Lecouvreur*, 32–3  
 cinema *see* film, silent film  
 Clapisson, Louis, *Jeanne la folle*, 39, 47, 176  
 Clark, Alfred, 3–4  
 Close, Glenn, 137, 193  
 Cocteau, Jean 112; *La Voix humaine* (play and libretto), 104, 111, 115–20  
 Cogniard, Théodore and Hippolyte 27; *Le Café des comédiens*, 31  
 Colautti, Arturo, 32  
 coloratura 37–48, 70; association with madness, 37–8, 42; “flageolet” register, 181; as normative vocal style, 38  
 Comettant, Oscar, 77, 79  
 computer programs, 7  
 Coote, Alice, 86  
 Corbiau, Gérard, 9  
 Corneille, Pierre, *Psyché*, 33  
 Crébas, Aya, 86  
 cross-dressing *see* travesty roles  
 Cui, César, “Statue in Tsarkoye Selo”, 133  
 Cukor, George, 85  
 Cummings, Conrad, 7  
 cyborgs, 163
- Daguerre, Louis, 1  
 Damrau, Diana, 170  
 Davies, James Q., 13  
 Day, Doris, 116  
 Debussy, Claude 131; *Pelléas et Mélisande*, 115, 118  
 de’ Calzabigi, Ranieri, 33  
 Decker, Willy, 152  
 de Forest, Lee, 4  
 Degas, Edgar, 34  
 Déjazet, Virginie, 29–31  
 Delibes, Léo: “Les Filles de Cadiz”, 133; *Lakmé*, 52, 72  
 DeMille, Cecil B. 6, 84, 89; *The Autobiography*, 90–1

- Derrida, Jacques, 129
- Destinn, Emmy, 83
- Deviès, Fidès, 49, 178
- Dietrich, Marlene, 127
- digital age, 17–18
- Disdéri, A. A. E., 2, 57, 75
- Diva* (1981), 7, 155
- diva(s): capitalist appropriation of, 15, 161; cultural significance of, 13–14, 15; defining characteristics of, 136, 153–8; degradation of meaning and status, 26; representation in novels and poetry, 14, 25; dictionary definitions, 25–7, 173; distinguished from *prima donna*, 136, 149; dressing rooms of, 33–6; eroticism of, 26, 28–9; expansion of use of term, 14–15; exposure to male gaze, 161; as fantasy, 19–20, 24–5; interactions with media, 160; origins and evolution of idea, 12–13, 24, 25–6, 27, 163; and photography, 75; in present day, 150, 151; rags-to-riches stories, 31; range of applications of idea, 25; representation in plays, 27–36, 76; representation on film, 141–2, 148–9; “shared history”, 156; and technological innovation, 15–17, 74, 159–64; in travesty roles, 29–30; visual imagery, 24
- divette, figure of, 14
- Dohnányi, Christoph von, 138
- Dolan, Emily, 162
- Domingo, Plácido 157 *see also* “The Three Tenors”
- Donizetti, Gaetano 13, 38, 125; *Anna Bolena*, 7; *Le convenienze ed inconvenienze teatrali*, 76; *L’elisir d’amore*, 196; *Lucia di Lammermoor*, 38, 42, 47–8, 127; *Roberto Devereux*, 196
- Don Juan* (1926), 4
- Doty, Alexander, 166, 167
- Downes, Olin, 85, 186
- dressing rooms: eroticization of, 34–5; as fantasy spaces, 33–4; as settings for drama, 33–6
- Drummond, Henry, 1
- Dumanoir, Philippe-François, 28, 34
- Dumas, Alexandre *père* 27; *Kean*, 34
- du Maurier, George, *Trilby*, 167
- Duprez-Vandenheuval, Caroline, 42
- Duse, Eleonora, 133
- Dyer, Richard, 74
- Easton, Edward, 3
- Eco, Umberto, 129, 134, 191–2
- Edison, Thomas, 2, 3, 11, 103
- Eidsheim, Nina Sun, 163
- elbow, positioning of (in photographs and paintings), 80–2
- Eliot, George, *Daniel Deronda*, 14–15, 166
- Erté (artist and fashion designer), 127–8, 133
- Ethel, Agnes, 35
- Eugénie, Empress, 76
- Everist, Mark, 40–3
- Fabre, Philippe, 6
- Falk, Benjamin, 2
- Farinelli* (1994), 9
- Farinelli (Carlo Maria Broschi), 9
- Farrar, Geraldine 22, 86, 160; autobiographies of, 188; as film Carmen, 89, 90–3, 94, 96, 98–9, 100–2, 188; as operatic Carmen, 83–4; vocal and health problems, 93–4, 188
- Fauser, Annegret, 61
- Feher, Friedrich, *The Robber Symphony*, 5
- Feldman, Morton, 7
- Fernandez, Wilhelmenia Wiggins, 7
- film: celebration of attributes of, 145–6; move of diva to, 24; operas composed for, 5 *see also* silent film
- Final Fantasy VI* (video game), 9
- Fink, Robert, 132
- Flaubert, Gustave, *Hérodias*, 60
- Forges, Antoine de, 34
- Foucault, Michel, 175
- France *see* nineteenth-century French theater, Paris
- Fugère, Lucien, 178
- Furtwängler, Wilhelm, 193
- Gainsbourg, Serge, 129–30
- Galli-Curci, Amelita, 126
- Galli-Marié, Célestine, 77, 79, 184
- Gallo, Fortune, 4
- Garat, Pierre, 30
- Garcia, Manuel, 2
- Garden, Mary, 114, 199
- Garland, Judy, 7
- Gassmann, Florian, 33

- Gautier, Théophile 14; "Albertus", 13, 19, 166, 171  
 Gay, Peter, 82  
 Gergiev, Valery, 152  
 Gerhard, Anselm, 61  
 German Media Theory, 160  
 Gerould, Daniel, 165–6  
 Gest, Morris, 91, 93  
 Giacosa, Giuseppe, 33  
 Gluck, Christoph Willibald, *Orphée* (Berlioz version), 75  
 Goethe, Johann Wolfgang von: *Elective Affinities*, 105; *Wilhelm Meisters Lehrjahre*, 184  
 Goldoni, Carlo, *L'impresario delle Smirne*, 33  
 Gondinet, Edmond, 27–8  
 Gordigiani, Giovanni Battista, *Consuelo*, 76  
 Gould, Glenn, 112  
 Gounod, Charles: *Faust*, 52, 93–4, 188; *Mireille*, 52; *Roméo et Juliette*, 52, 71  
 Goya, Francisco, *Mourning Portrait of the Duchess of Alba*, 80  
 Granier, Jeanne, 52  
 Gray, Elisha, 1  
*Great Ziegfeld, The* (1936), 110, 117  
 Greenfield, Edward, 124, 126  
 Griffith, D. W., 109–10, 190  
 Grisey, Gérard, 7  
 Grover-Friedlander, Michal, 95  
 Gruberová, Edita, 150–1, 155, 156–7, 158, 196  
 Guilbert, Yvette, 35  
 Gumbrecht, Hans Ulrich, 193  
 gypsies, popular image and representations of, 76  
 Hadlock, Heather, 168  
 Hagegård, Håkon, 193  
 Halévy, Ludovic, 27  
 Handel, Georg Friedrich 132; *Alcina*, 7  
 Hansen, Jack Winsor, 180  
 Haraway, Donna, 163, 200  
 Hargreaves, Roger, 57  
 Harnoncourt, Nikolaus, 133  
 Harvey, Jonathan, 7  
 Hasenclever, Walter, *Der Sohn*, 108  
 Hatto, Joyce, 114  
 Hauk, Minnie, 77, 78  
 Heidegger, Martin, *Being and Time*, 110  
 Heilbron, Marie, 52, 56  
 Heldy, Fanny, 179  
 Hepburn, Audrey, 151  
 Hickethier, Knut, 151  
 Higashi, Sumiko, 189  
 Higgs, Paget, 43  
 Hildebrand, Andy, 9  
 Hindemith, Paul, 112  
 Hoffmann, E. T. A. 2, 31; "Don Juan: A Fabulous Incident", 195; "Der Sandmann," 89–90  
 Holden, Anthony, 86  
 Hospice de la Salpêtrière, 39, 46, 175  
 Hueffer, Francis, 185  
 Hügel, Hans-Otto, 153  
 Hughes, Allen, 133  
 Hugo, Victor, *Marion Delorme*, 27  
 Humperdinck, Engelbert, *Hänsel und Gretel*, 5  
 Husserl, Edmund, 154  
 Ichiyanagi, Toshi, 7  
 Illica, Luigi, 33, 38  
 Imdahl, Max, 157  
 individual singers, studies of, 21  
 industrial revolution, 17–18, 24  
*Intolerance* (1916), 109–10, 190  
 Ivanowski, Sigismond de, 79  
 Jannsen, P. J. C., 3  
 Jorden, James, 8  
 Joyce, James, *Ulysses*, 127  
 Julian, Rupert, 95  
 Kaprow, Alan, 113  
 Karantonis, Pamela, 126  
 KDKA (radio station), 4  
 Keats, John, "Ode to a Nightingale", 169  
 Kelly, Kitty, 91–2  
 Kennedy, Jacqueline, 151  
 King, Martin Luther, Jr., 124  
 Kittler, Friedrich, 199  
 Klein, Herman, 77  
 Kliegl Brothers, 4–5  
 Koestenbaum, Wayne, 15, 134, 168, 171, 199  
 Krasteva, Svetla, 9  
 Kühnel, Jürgen, 138, 193  
 Kupfer, Harry, 8  
 Kutter, Markus, 190

- Lacan, Jacques, 160  
 Lang, Fritz, 109–10  
 Larousse, Pierre, 25  
 Lastra, James, 89, 103  
 Lecocq, Charles, 52  
 Lecouvreur, Adrienne, 32–3  
 Legouvé, Ernest *see* Scribe, Eugène  
 Lehmann, Lilli, 83  
 Lehmann, Liza, 133  
 Lenya, Lotte, 125  
 Leonard, Robert Z., 110  
 Leonardi, Susan, 13–14, 19  
 Leoncavallo, Ruggero: *Pagliacci*, 4; *Zazà*, 34–5  
 Leroi-Gourhan, André, 200  
 Lert, Ernst, 107  
 Letellier, Robert, 40–3  
 Lévi-Strauss, Claude, 129  
 Lichtenstein, Roy, 132  
 Lind, Jenny, 2, 42, 169  
 Losey, Joseph, 196  
 Lucier, Alvin, 7  
 Lumière, Auguste and Louis, 3  
 Lyotard, Jean-François, 155  
 McClary, Susan, 38, 175  
 McCourt, James, *Mawrdew Czgowchwz*, 134  
 Machado, Augusto, *Lauriana*, 114  
*Machinist Hopkins* (1928), 110  
 Machover, Tod, *Death and the Powers: A Robot Pageant*, 10  
 McLuhan, Marshall, 170–1  
 MacPherson, Jeanie, 89  
 Macready, William Charles, 1  
 Maderna, Bruno, 6, 130–1  
 madness: conditions in nineteenth-century asylums, 39, 46, 177; suffered by singers, 46; visits to asylums, 39, 176  
 Madonna, 157, 158  
 mad scenes (in opera) 37–48; association with coloratura, 37–8, 42; changing popularity, 38, 175; lighting in, 43, 177; performance styles in, 39, 47–8; sopranos' preparation for, 39; stylization of, 37  
 Maeterlinck, Maurice, *Pelléas et Mélisande*, 115  
 Mahler, Gustav, 95  
 Malibran, Maria, 2, 9, 13, 14, 19, 31, 75, 83, 184  
 Manet, Édouard 76; *Gitane à la cigarette*, 80  
 Mapleson, Henry, 52  
 Mapleson, Lionel, 3  
 Marcello, Benedetto, 74  
 Marconi, Guglielmo, 3  
 Marey, Jules, 3  
 Marks, Martin, 98  
 Marx, Karl, 134  
 Marxist theory, 160  
 Mascagni, Pietro, *Cavalleria rusticana*, 3, 127  
 Massé, Victor, *Les Noces de Jeanette*, 42  
 Massenet, Anne, 183  
 Massenet, Jules 20, 49–73; choice of lead singers, 52–6; co-signatories of autograph scores, 49, 73, 178–9; nature of relationship with Sanderson, 49–51, 52, 56, 72–3, 161; relationships with other sopranos, 51, 56; signature, 49; symphonic interludes, 69–70; visual spectacle of operas, 61–70; writing for soprano voice, 60–1, 70; *Amadis*, 178; *Ariane*, 178; *Bacchus*, 178; *Le Cid*, 49, 178; *Cléopâtre*, 178; *Don Quichotte*, 49, 178; *Esclarmonde*, 51, 56, 59, 60–1, 70, 71, 72, 178, 181; *Grisélidis*, 73, 183; *Hérodiade*, 60, 181; *Le Mage*, 56, 178; *Manon*, 52–6, 179; *La Navarraise*, 73, 178; *Panurge*, 178; *Roma*, 178; *Sapho*, 73, 178; *Thaïs*, 56, 60, 61–70, 71, 72, 178, 181, 182, 183; *Thérèse*, 178; *Werther*, 71  
 Masson, Elisa, 39, 47–8, 176  
 Masson, Michel, 28  
 materiality 159–60; lack of agreement over definition of, 160  
 Matzenauer, Margarete, 83  
 Mayer, David, 60  
 media, role in creation of diva, 160  
*Meeting Venus* (1991, dir. István Szabó) 136–49, 193, 194; approach to “diva” figure, 141–2, 148–9; celebration of film medium, 145–6; characterization in, 139–40, 195; cinematography of, 139–40, 144–5, 146, 147; closing scenes of, 143–9; focus on “victims”, 144; metaphorical significance of, 138; “miracle” episode, 143, 147; recital scene, 141–2; references to *Tannhäuser* in, 137–8, 139, 140, 143–9; structure of, 138; treatment of Wolfram’s aria, 146–7; use of languages in, 194  
 Meilhac, Henri, 27  
 Melba, Nellie, 3, 42, 199

Cambridge University Press &amp; Assessment

978-0-521-19806-6 – Technology and the Diva

Sopranos, Opera, and Media from Romanticism to the Digital Age

Edited by Karen Henson

Index

[More Information](#)

- Melville, C. W., 96
- Mengs, Anton Rafael, *La Marquesa del Llano*, 80
- Menotti, Gian Carlo 22; *Amahl and the Night Visitors*, 6; *The Telephone, or L'Amour à trois*, 106–7, 110, 111, 117
- Mephisto* (1981), 193
- Mérimée, Prosper, *Carmen*, 76, 78, 79
- Mérode, Cléo de, 72
- Metropolis* (1927), 109–10
- Metropolitan Opera (New York): productions of *Carmen*, 83–5; radio broadcasts from, 3–4; cinematic simulcasts from, 5, 170, 195–6
- Meyerbeer, Giacomo: *Ein Feldlager in Schlesien*, 42; *Les Huguenots*, 39–40, 76; *L'Étoile du Nord*, 37, 39–43; *Le Pardon de Ploërmel*, 37, 39–40, 43–6, 47, 176, 177; *Le Prophète*, 2, 14, 43, 176–7; *Robert le diable*, 1, 39–40, 176–7
- Mila, Massimo, 125
- Mitchell, Dolores, 80
- Molière (Jean-Baptiste Poquelin), *Psyché*, 33
- Mongrédien, Jean, 172
- Monroe, Marilyn, 134, 151, 197
- Monteverdi, Claudio, *L'Orfeo*, 133
- Moorman, Charlotte, 125–6
- Moreanu, Maria, 84
- Moreschi, Alessandro, 3
- Mozart, Wolfgang Amadeus 132; *Don Giovanni*, 196; *The Magic Flute*, 7, 144, 181 “musicking”, 162, 164
- Muybridge, Edward, 3
- Nancy, Jean-Luc, 155
- Napoléon III, Emperor, 76
- Nazor, Naomi, 96
- Nethersole, Olga, 82–3
- Netrebko, Anna 19; aims of management, 153; change in career path, 150, 158, 196; claims to diva status, 150–1, 153–4, 155–6, 157–8; eroticization of image, 151–3; “girl-next-door” image, 152–3; photographs of, 151–3, 197; publicity relating to, 151–3; vocal characteristics, 155–6; *Sempre Libera* (CD), 151
- Neuhaus, Max, *Public Supply*, 113
- Nevada, Emma, 52
- New York City Opera, 170
- Niépce, Nicéphore, 1
- Nietzsche, Friedrich, 109
- Nilsson, Christine, 47–8
- nineteenth-century French theater 25; lighting in, 43; “plays within plays”, 32–3; rags-to-riches stories, 31; travesty roles in, 29–30
- Noble, David F., 170
- Nono, Luigi 125, 126; *La fabbrica illuminata*, 129
- Nordica, Lillian, 3
- Norman, Jessye, 8
- Odier, Daniel, *Diva*, 7
- Offenbach, Jacques 133, 172; *Les Contes d'Hoffmann*, 2, 6, 31–2, 36, 55–6, 70, 174, 179; *La Diva*, 34, 76; *La Vie parisienne*, 28
- Oliveros, Pauline, 7
- Opera-L (internet discussion group), 8
- opera(s): cinematic and televisual simulcasts of, 5, 9–10, 144–5, 146, 195–6; and sound amplification, 9, 163–4, 169, 170; sound recordings of, 3–7, 16, 22, 161–2, 168–9; and visual media, 16, 168–9; world of, theatrical depictions of, 33 *see also* coloratura; mad scenes
- Otero, Carolina “La Belle”, 72
- Pamela Z., 9
- Paris, preferred singing styles, 37
- Parker, Dorothy, *A Telephone Call*, 119
- Parkhurst, E. A., Mrs., “Father's a Drunkard and Mother Is Dead”, 133
- Pasta, Giuditta, 13, 31, 75, 83, 184
- Patti, Adelina, 3, 77, 185
- Paulin, Scott D., 189
- Pavarotti, Luciano *see* “The Three Tenors”
- Pels, Dick, 86
- Peters, John Durham, 200
- Petit, Pierre, 2
- Pfleumer, Fritz, 5
- Phantom of the Opera, The* (1925), 95
- Philippe, Désiré, 75
- phonograph, invention of, 17
- photography, 57–60, 75, 161
- Piekut, Benjamin, 125–6
- Pillow Talk* (1959), 116, 118
- Pinel, Philippe, 39, 175
- Pinero, A. W., *The Second Mrs Tanqueray*, 82
- plays within plays (or films), 32–3, 143–9

- Poizat, Michel, 13, 154  
 Ponnelle, Jean-Pierre, 196  
 Ponselle, Rosa, 4, 84–5, 186  
 Pope, Rebecca, 13–14, 19  
 Portugal, Luís I and María of, 114  
 Potard, Yves, 7  
 Potter, Sally, 86  
 Poulenc, Francis 22; *Dialogues des Carmélites*, 115, 118–19; *La Voix humaine*, 104, 111, 115–20  
 Powell, Michael, 6  
 Pressburger, Emeric, 6  
 “prima donna(s)”: representation on film, 139–40; use of term, 136, 166  
 Prokofiev, Sergei, *War and Peace*, 196  
 Proust, Marcel, 2, 114  
 Puccini, Giacomo 51; *Tosca*, 4, 33, 38; *Turandot*, 60  
 Pugliese, Romana, 42  
 Purcell, Henry, 133  
 Puvis de Chavannes, Pierre, 109
- Rachel (actress), 31, 32, 56  
 Racine, Jean, *Phèdre*, 32  
 Radcliffe, Ann, 34  
 radio, operas broadcast on, 4  
 Rainer, Luise, 117  
 Rauschenberg, Robert, *Telephone Music*, 113  
 Ravel, Maurice, “Pavane pour une infante défunte”, 133  
 Reid, Wallace, 98–9  
 Reis, Johann Phillip, 108  
 Réjane, Gabrielle, 35  
 Rescigno, Nicola, 7  
 Resnik, Regina, 84  
 Reyer, Ernest, 47  
 Riesenfeld, Hugo, 95, 99, 100, 189, 190  
 Ritter-Ciampi, Gabrielle, 179  
 Rodet, Xavier, 7  
 Romani, Romano, 4  
 Romanticism, 17  
 Rosi, Francesco, 196  
 Rossi, Carlo, 174  
 Rossini, Gioachino 13, 38; “Chanson du bébé”, 133  
 Rothapfel, S. L. “Roxy”, 95, 98, 100, 189  
 Rowden, Clair, 61  
 Roze, Marie, 52, 76–7  
 Rutherford, Susan, 52
- Saariaho, Kaija, 7  
 Saint-Saëns, Camille, *Phryné*, 60, 70–1  
 Saintine, Xavier, 27, 34  
 Sand, George, *Consuelo*, 14–15, 25, 76, 172, 174, 184  
 Sanderson, Jennie, 56  
 Sanderson, Sibyl 20, 49; biography of, 56–7, 180; co-signing of Massenet’s autograph scores, 49, 179; creation of Massenet roles, 52, 60–1, 70–1; death, 51; photographs of, 57–60, 70, 71; physical appearance of, 59; relationship with Massenet, 49–51, 72–3, 161, 183; vocal decline, 182  
 Sanelli, Gualtiero, *La cantante*, 76  
 Sardou, Victorien 27; *Andréa*, 28, 35–6; *Monsieur Garat*, 30; *La Tosca* 28, 33 (see also Puccini)  
 Satie, Erik 112; *Flabby Preludes for a Dog*, 119  
 Saussure, Ferdinand de, 129  
 Schipa, Tito, 126  
 Schivelbusch, Wolfgang, 43  
 Schneider, Hortense, 172  
 Schoenberg, Arnold: *Erwartung*, 106, 119; *Pierrot Lunaire*, 127, 135, 163–4; *Von heute auf morgen*, 105–6, 111  
 Schoenberg, Gertrud (“Max Blonda”), 105  
 Schubert, Franz, 131  
 Schumann, Robert, “Du bist wie eine Blume”, 141, 194, 196  
 Scott de Martinville, Édouard-Léon, 2  
 Scribe, Eugène 27–8, 31; *Adrienne Lecouvreur* (with Ernest Legouvé), 27, 32–3, 34; *A Russian Honeymoon*, 2 see also Auber, Daniel, *L’Ambassadrice*  
 Sembrich, Marcella, 3  
 Sennett, Richard, 86–7  
 Shapiro, Karl, 107  
 Shaw, George Bernard 74, 78; *Pygmalion*, 56, 180  
 Signal Corps Female Telephone Operators Unit, 4  
 silent film 14, 22, 160–1; musical accompaniment to, 95 see also individual films especially *Carmen* (1915)  
 Simon, Charles see Berthon, Pierre  
 Simonson, Lee, 4  
*Singin’ in the Rain* (1952), 114  
 Small, Christopher, 162  
 Smart, Mary Ann, 37–8, 61, 71, 72, 125, 175, 182–3  
 Solomon-Godeau, Abigail, 71  
 Sontag, Henriette, 13, 19, 174

Cambridge University Press &amp; Assessment

978-0-521-19806-6 — Technology and the Diva

Sopranos, Opera, and Media from Romanticism to the Digital Age

Edited by Karen Henson

Index

[More Information](#)

- soprano(s) *see* coloratura, divas
- Spicer, Joaneath, 80
- Spontini, Gasparo, *La vestale*, 151  
“star,” use of term, 27, 196–7
- Steely Dan, 124
- Stevens, Risë, 84
- Stockhausen, Karlheinz, 125, 126
- Stokowski, Leopold, 5
- Stoltz, Rosine, 125
- Straumann, Barbara, 13
- Strauss, Pauline, 105
- Strauss, Richard: *Ariadne auf Naxos*, 155; *Elektra*, 175; *Intermezzo*, 104, 106; *Salomé*, 77, 175
- Stravinsky, Igor, 126
- Supervia, Conchita, 85
- Sutherland, Joan, 6, 7
- Symcox, Peter, 144, 195–6
- Szabó, István 20, 136–49, 193, 195; motivation for making *Meeting Venus*, 145
- Taking Sides* (2001), 193
- Tales of Hoffmann* (1950), 6
- Tambling, Jeremy, 144
- Tannhäuser* (Wagner): recordings of, 5; references in *Meeting Venus*, 20, 137–8, 140, 143–9, 193; “Song to the Evening Star”, 146–7; Wagner’s comments about, 139, 195
- Tappert, Wilhelm, 112
- Tebaldi, Renata, 157
- technology 15–17; alternatives to negativity, 18; negative attitudes toward, 16–17, 18; pre-modern definition of, 20–1, 171, 174; role in changing idea of diva, 74, 159–64
- Te Kanawa, Kiri, 193
- telephone(s) 22, 104–20, 162; anthropomorphic representations of, 107, 109; cartoon representations of, 107, 109; deprivation of visual sense, 114–15; in futuristic fiction, 112–13; insistence of, 111; intimacy and inconspicuousness of, 110–11; inventions preceding, 108–9; as mediator, 113–14; vocal writing for operatic characters on, 106, 118; range of dramatic functions of, 107–8; as voice of authority, 109
- television: invention of, 5; operas written for, 6, 8 tenors, jokes about, 107–8
- Thatcher, Burton, 96
- Théaulon, Étienne, 34
- Thérésa (Emma Valladon), 26, 28–9, 173
- Thomas, Ambroise: *Hamlet*, 7, 47; *Mignon*, 55, 76, 184
- “Three Tenors,” concert, 194
- Tomlinson, Gary, 164, 200
- Toscanini, Arturo, 157
- Toulouse-Lautrec, Henri de, 34
- travesty roles, 29–30, 86
- Trebelli, Zélia, 78
- Tresch, John, 162
- Tudor, David, 125
- Tunbridge, Laura, 159–60
- Turnage, Mark-Anthony, *Anna Nicole*, 10
- Twain, Mark, “A Telephonic Conversation”, 106
- Vaillant-Couturier, Marguerite, 52, 180
- Valence, Lola de, 76, 80
- Valladon, Emma *see* Thérésa
- Van Zandt, Marie, 52
- Vasarely, Victor, 138
- Vaughan, Sarah, 133
- Verdi, Giuseppe 61; *Ernani*, 3; *Macbeth*, 150; *Otello*, 5; *La traviata*, 10, 76, 77, 130, 152, 170; *Il trovatore*, 76
- Verstraete, Pieter, 126
- Viardot, Pauline 2, 14, 133, 172, 184; photographs and portraits of, 75
- Vila, Marie Christine, 191
- Villazón, Rolando, 197
- Villiers de l’Isle-Adam, Auguste, *L’Ève future*, 11–13, 14, 15–18, 20, 89, 169, 171
- Voet, Jakob Ferdinand, 80
- voice, centrality to idea of diva, 154–6, 163–4
- Voigt, Deborah, 9
- von Ardenne, Manfrede, 5
- Wagner, Cosima, 104
- Wagner, Richard 22, 61, 104, 176–7, 189; *Lohengrin*, 150; *Opera and Drama*, 2; *Parsifal*, 2, 6, 8; *Der Ring des Nibelungen* (complete cycle), 7; *Tristan und Isolde*, 3, 5, 107–8; *Die Walküre* 3, 140 *see also* *Tannhäuser*
- Wagner, Siegfried “Fidi”, 104

226 | Index

- Wagner, Wieland, 6  
Warhol, Andy, 114  
Wedekind, Frank: *Der Kammersänger*, 107–8; *Lulu*  
plays, 108  
Weill, Kurt: *The Rise and Fall of the City of  
Mahagonny*, 113; *The Tsar Lets Himself Be  
Photographed*, 108  
Weisgall, Hugo, *The Tenor*, 107–8, 111  
Wheatstone, Sir Charles, 108  
Willier, Stephen, 175  
Wilson, Alexandra, 51  
Wittgenstein, Paul, 111  
YouTube, 9  
Zamarin, Roberto, 191–2  
Zeffirelli, Franco, 196  
Ziegfeld, Florenz, 114  
Zola, Émile, *Nana*, 25, 172  
Zworykin, Vladimir, 5