

## Contents

*Notes on contributors* [page viii]

*Acknowledgements* [xi]

Introduction: opera studies today *Nicholas Till* [1]

### Part I • Institutions

- 1 Opera, the state and society *Thomas Ertman* [25]
- 2 The business of opera *Nicholas Payne* [53]
- 3 The operatic event: opera houses and opera audiences *Nicholas Till* [70]

### Part II • Constituents

- 4 'Too much music': the media of opera *Christopher Morris* [95]
- 5 Voices and singers *Susan Rutherford* [117]
- 6 Opera and modes of theatrical production *Simon Williams* [139]
- 7 Opera and the technologies of theatrical production  
*Nicholas Ridout* [159]

### Part III • Forms

- 8 The dramaturgy of opera *Laurel E. Zeiss* [179]
- 9 Genre and poetics *Alessandra Campana* [202]
- 10 The operatic work: texts, performances, receptions and  
repertories *Nicholas Till* [225]

### Part IV • Issues

- 11 Opera and gender studies *Heather Hadlock* [257]
- 12 Opera and national identity *Suzanne Aspden* [276]
- 13 'An exotic and irrational entertainment': opera and our others;  
opera as other *Nicholas Till* [298]

*Further reading* [325]

*Index* [338]