

OPERA PRODUCTION AND ITS RESOURCES



EDITED BY
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Opera Production And Its Resources

Martha Feldman



Opera Production And Its Resources:

Opera Production and Its Resources Lorenzo Bianconi, Giorgio Pestelli, 1998-06-08 Standing at the forefront of historiographical research *The History of Italian Opera* marks the first time a multidisciplinary team of scholars has worked together to investigate the entire Italian operatic tradition rather than limiting the focus to major composers and their masterworks Including both musicologists and historians of other arts the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon *Opera Production and Its Resources* traces the social economic and artistic history of the production of opera from its origins around 1600 to contemporary stagings From the very beginning opera has been a chronically deficit producing enterprise Yet it maintained unchallenged preeminence in the culture of all Italians for centuries The first half explores the central role of theater impresarios in putting on these complex productions and in increasing the output of librettos and scores The second half considers the roles of the three key figures in the creation of any opera the librettist the composer and the singer

The Business of Opera Anastasia Belina-Johnson, Derek B. Scott, 2016-03-23 The study of the business of opera has taken on new importance in the present harsh economic climate for the arts This book presents research that sheds new light on a range of aspects concerning marketing audience development promotion arts administration and economic issues that beset professionals working in the opera world The editors aim has been to assemble a coherent collection of essays that engage with a single theme business but differ in topic and critical perspective The collection is distinguished by its concern with the business of opera here and now in a globalized market This includes newly commissioned operas sponsorship state funding and production and marketing of historic operas in the twenty first century

The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section *Opera on the Edge* suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera

composition today The Oxford Handbook of Opera is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

The History of Italian Opera: Systems. v. 4. Opera production and its resources. v. 5. Opera on stage. v. 6. Opera in theory and practice, image and myth

Lorenzo Bianconi, Giorgio Pestelli, 1998 The Oxford Handbook of the Operatic Canon Cormac Newark, William

Weber, 2020-09-18 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera's past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertory seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

Verdi's Theater Gilles de Van, 1998-09-15 But in the musical drama reality begins to blur the musical forms lose their excessively neat patterns and doubt and ambiguity undermine characters and situations reflecting the crisis of character typical of modernity Indeed much of the interest and originality of Verdi's operas lie in his adherence to both these contradictory systems allowing the composer dramatist to be simultaneously classical and modern traditionalist and innovator

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25 The perfect accompaniment to courses on eighteenth century opera for both students and teachers this Companion is a definitive reference resource

The Management of Opera P. Agid, J. Tarondeau, 2010-10-13 This book presents the current and future issues facing opera houses and opera companies

Problems in different environments need different solutions In particular it opposes the American method of managing cultural institutions preferring a European one where public support and funds plays a major role

Opera as

Anthropology Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other

anthropology is still perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude L vi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another

Music as Social and Cultural Practice

Melania Bucciarelli, Berta Joncus, 2007 The linking theme of the essays collected here is the intersection of musical work with social and cultural practice Inspired by Professor Strohm s ideas as is fitting in a volume in his honour leading scholars in the field explore diverse conceptualizations of the work within the contexts of a specific repertory over four main sections Music in Theory and Practice studies the link between treatises and musical practice and analyses how historical writings can reveal period views on the work in music before 1800 Art and Social Process Music in Court and Urban Societies looks at the social and cultural practices informing composition from the late Renaissance until the mid eighteenth century and interrogates current notions of canon formation and the exchange between local and foreign traditions Creating an Opera Industry focuses on how genre and artistic autonomy were defined in operas from diverse eras and countries explaining the role of literature and politics in this process Finally The Crisis of Modernity treats nineteenth century music offering new models for work and context to challenge reigning theories of the meaning of these terms Publisher s website [Opera Acts](#)

Karen Henson, 2015-01-15 Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer In detailed case studies of four figures the late Verdi baritone Victor Maurel Bizet s first Carmen C lestine Galli Mari Massenet s muse of the 1880s and 1890s Sibyl Sanderson and the early Wagner star Jean de Reszke Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal Instead they enjoyed a freedom and creativity based on their ability to express text act and communicate physically and exploit the era s media By these and other means singers played a crucial role in the creation of opera up to the end of the nineteenth century *The Collected Writings of Franz Liszt* Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley s *The Collected Writings of Franz Liszt* Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera Orpheus expounds on Beethoven s harmonic

inventions and innovative treatment of form in *Fidelio* and argues for the latter's incidental music to Goethe's *Egmont* as the epitome of music organicism a complete unity of words and tone He also comments on Weber's *Euryanthe* as offering the most progressive musical characterizations and declamation even more so than his popular work *Der Freischütz* and on how both works prefigure Wagner's music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in *Midsummer's Night Dream* the highest standards of music poetry suggests how Scribe and Meyerbeer's *Robert the Devil* paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's *Alfonso and Estrella* are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's *Mute from Portici* a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini's *Montague and Capulet* as well as its impact on nineteenth century audiences a look at Boieldieu's *White Lady* as a sublime depiction of literary music and Donizetti's *Favorite* as colored with a special type of imagery a *laterna magica* in Liszt's hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation's identity as well as a thorough study of Liszt's concepts of Gestalt theory the Archetype and his musical *Weltanschauung* his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of *entr'acte* music is presented how it began and how it developed to clarify Liszt's stance against it making this volume a necessary read for music

historians serious musicians and music connoisseurs alike **Music in the Present Tense** Emanuele Senici, 2019-11-13 In the early 1800s Rossini's operas permeated Italy from the opera house to myriad arrangements heard in public and private But after Rossini stopped composing a sharp decline in popularity drove most of his works out of the repertory In the past half century they have made a spectacular return to operatic stages worldwide but this recent fame has not been accompanied by a comparable critical reevaluation Emanuele Senici's new book provides a fresh look at the motives behind the Rossinian *furor* and its aftermath by examining the composer's works in the historical context in which they were conceived performed seen heard and discussed Situating the operas firmly within the social practices cultural formations ideological currents and political events of early nineteenth century Italy Senici reveals Rossini's dramaturgy as a radically new and specifically Italian reaction to the epoch making changes witnessed in Europe at the time The first book length study of Rossini's Italian operas to appear in English *Music in the Present Tense* exposes new ways to explore nineteenth century

music and addresses crucial issues in the history of modernity such as trauma repetition and the healing power of theatricality

Backstage at the Revolution Victoria Johnson, 2008 On July 14 1789 a crowd of angry French citizens en route to the Bastille broke into the Paris Opera and helped themselves to any sturdy weapon they could find Yet despite its long association with the royal court its special privileges and the splendor of its performances the Opera itself was spared even protected by Revolutionary officials Victoria Johnson's *Backstage at the Revolution* tells the story of how this legendary opera house despite being a lightning rod for charges of tyranny and waste weathered the most dramatic political upheaval in European history Sifting through royal edicts private letters and Revolutionary records of all kinds Johnson uncovers the roots of the Opera's survival in its identity as a uniquely privileged icon of French culture an identity established by the conditions of its founding one hundred years earlier under Louis XIV Johnson's rich cultural history moves between both epochs taking readers backstage to see how a motley crew of singers dancers royal ministers poet entrepreneurs shady managers and the king of France all played a part in the creation and preservation of one of the world's most fabled cultural institutions

The History of Italian Opera: Systems. v. 4. Opera production and its resources. v. 5. Opera on stage. v. 6. Opera in theory and practice, image and myth Lorenzo Bianconi, Giorgio Pestelli, 1998

National Traditions in Nineteenth-Century Opera, Volume I Steven Huebner, 2017-03-02 This volume covers opera in Italy France England and the Americas during the long nineteenth century 1789 1914 The book is divided into four sections that are thematically rather than geographically conceived Places essays centering on contexts for operatic culture Genres and Styles studies dealing with the question of how operas in this period were put together Critical Studies of individual works exemplifying particular critical trends and Performance

Opera and Sovereignty Martha Feldman, 2010-10-05 Performed throughout Europe during the 1700s Italian heroic opera or opera seria was the century's most significant musical art form profoundly engaging such figures as Handel Haydn and Mozart *Opera and Sovereignty* is the first book to address this genre as cultural history arguing that eighteenth century opera seria must be understood in light of the period's social and political upheavals Taking an anthropological approach to European music that's as bold as it is unusual Martha Feldman traces Italian opera's shift from a mythical assertion of sovereignty with its festive forms and rituals to a dramatic vehicle that increasingly questioned absolute ideals She situates these transformations against the backdrop of eighteenth century Italian culture to show how opera seria both reflected and affected the struggles of rulers to maintain sovereignty in the face of a growing public sphere In so doing Feldman explains why the form had such great international success and how audience experiences of the period differed from ours today Ambitiously interdisciplinary *Opera and Sovereignty* will appeal not only to scholars of music and anthropology but also to those interested in theater dance and the history of the Enlightenment

The Cambridge History of Nineteenth-Century Music Jim Samson, 2001-12-03 First published in 2002 this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field

The Politics of Princely

Entertainment Valeria De Lucca, 2020 The Politics of Princely Entertainment follows the travels of Lorenzo Onofrio Colonna and Maria Mancini two of the most active music patrons of seventeenth century Italy tracing their influence on music across a rapidly transforming Europe through the singers composers and librettists they supported

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Table of Contents Opera Production And Its Resources

1. Understanding the eBook Opera Production And Its Resources
 - The Rise of Digital Reading Opera Production And Its Resources
 - Advantages of eBooks Over Traditional Books
2. Identifying Opera Production And Its Resources
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Opera Production And Its Resources
 - User-Friendly Interface
4. Exploring eBook Recommendations from Opera Production And Its Resources
 - Personalized Recommendations
 - Opera Production And Its Resources User Reviews and Ratings
 - Opera Production And Its Resources and Bestseller Lists
5. Accessing Opera Production And Its Resources Free and Paid eBooks

- Opera Production And Its Resources Public Domain eBooks
- Opera Production And Its Resources eBook Subscription Services
- Opera Production And Its Resources Budget-Friendly Options
- 6. Navigating Opera Production And Its Resources eBook Formats
 - ePub, PDF, MOBI, and More
 - Opera Production And Its Resources Compatibility with Devices
 - Opera Production And Its Resources Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Opera Production And Its Resources
 - Highlighting and Note-Taking Opera Production And Its Resources
 - Interactive Elements Opera Production And Its Resources
- 8. Staying Engaged with Opera Production And Its Resources
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Opera Production And Its Resources
- 9. Balancing eBooks and Physical Books Opera Production And Its Resources
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Opera Production And Its Resources
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Opera Production And Its Resources
 - Setting Reading Goals Opera Production And Its Resources
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Opera Production And Its Resources
 - Fact-Checking eBook Content of Opera Production And Its Resources
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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