

The Operatic State

Cultural Policy and the Opera House

Ruth Berenson



Routledge Research Studies in Cultural Policy

Operatic State Cultural Policy And The Opera House

Håkon Larsen



Operatic State Cultural Policy And The Opera House:

The Operatic State Ruth Bereson, 2002 The Operatic State examines the cultural financial and political investments that have gone into the maintenance of opera and opera houses in Europe the USA and Australia It analyses opera's nearly immutable form throughout wars revolutions and vast social changes throughout the world Bereson argues that by legitimising the power of the state through universally recognised ceremonial ritual opera enjoys a privileged status across three continents often to the detriment of popular and indigenous art forms 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 **Postcolonial Opera** Juliana M. Pistorius, 2025-05-27 Postcolonial

Opera examines the social and political role of opera in the postcolony Taking the multimedia operatic experiments of William Kentridge South Africa's most celebrated contemporary visual artist as a starting point author Juliana M Pistorius investigates contemporary opera's potential to process the troubled histories that haunt post and decolonial societies

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 Lévi 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

Staging the Nation: Opera and Nationalism in 19th-Century Hungary Krisztina Lajosi, 2018-02-27 Opera was a prominent political forum and a potent force for nineteenth century nationalism As one of the most popular forms of entertainment opera could mobilize large crowds and became the locus of ideological debates about nation building Despite

its crucial role in national movements opera has received little attention in the context of nationalism In *Staging the Nation Opera and Nationalism in 19th Century Hungary* Krisztina Lajosi examines the development of Hungarian national thought by exploring the theatrical and operatic practices that have shaped historical consciousness Lajosi combines cultural history political thought and the history of music theater and highlights the role of the opera composer Ferenc Erkel 1810 1893 in institutionalizing national opera and turning opera loving audiences into a national public

Opera, Power and Ideology Vlado Kotnik, 2010 Opera is able to offer enchanting performance sites in which people create and experience glamorous or ecstatic imagined worlds but behind this picture we find a real social organization embraced by reality which makes opera a world and its history accessible for ethnographic enquiry historical reflection and cultural analysis This book therefore presents the author's original anthropological study which shows complex historical socio cultural political economic ideological academic and ethnographic facets of opera culture in Slovenia including the field sites of both Slovenian national opera houses in Ljubljana and Maribor The study explicates how social representations of opera are produced and enacted by different social agents involved within the Slovenian national operatic habitus and how opera is used as an idealized vision of nationhood and national identity in a provincial society

Arab Patriotism Adam Mestyan, 2020-11-03 Arab Patriotism presents the essential backstory to the formation of the modern nation state and mass nationalism in the Middle East While standard histories claim that the roots of Arab nationalism emerged in opposition to the Ottoman milieu Adam Mestyan points to the patriotic sentiment that grew in the Egyptian province of the Ottoman Empire during the nineteenth century arguing that it served as a pivotal way station on the path to the birth of Arab nationhood Through extensive archival research Mestyan examines the collusion of various Ottoman elites in creating this nascent sense of national belonging and finds that learned culture played a central role in this development Mestyan investigates the experience of community during this period engendered through participation in public rituals and being part of a theater audience He describes the embodied and textual ways these experiences were produced through urban spaces poetry performances and journals From the Khedivial Opera House's staging of Verdi's *Aida* and the first Arabic magazine to the Urabi revolution and the restoration of the authority of Ottoman viceroys under British occupation Mestyan illuminates the cultural dynamics of a regime that served as the precondition for nation building in the Middle East

Unis Vers Cythère Josef Chytrý, 2009 *Unis vers Cythère* forms a continuation of the ongoing project to disseminate a new faculty of thought called cytherics which is defined as the sighting and siting of aphrodisiac aesthetic erotic environments The first part of the book proposes polis thought as a subdivision within political theory that would encourage attention to the polis element the openness furnished by the classical polis city for disputation rhetoric performance ceremony and the carnivalesque for political theory and history The second part develops the concept of the artful firm derived from contemporary firm and management theories on the art firm and artful making to argue for further convergences in related areas of aesthetics and management *Unis vers Cythère* begins

and ends with essays on the ancient Hellenic twin concepts of thalassocracy and teatrocracy in their relations to orthodox contemporary theories of political democracy

Opera in the Tropics Rogério Budasz, 2019-03-22 Opera in the Tropics is an engaging exploration of theater with music in Brazil from early colonial times to the first decades of the nineteenth century

Curating Opera Stephen Mould, 2021-02-09 Curation as a concept and a catchword in modern parlance has over recent decades become deeply ingrained in modern culture The purpose of this study is to explore the curatorial forces at work within the modern opera house and to examine the functionalities and processes that guide them In turn comparisons are made with the workings of the traditional art museum where artworks are studied preserved restored displayed and contextualised processes which are also present in the opera house Curatorial roles in each institution are identified and described and the role of the celebrity art curator is compared with that of the modern stage director who has acquired previously undreamt of licence to interrogate operatic works overlaying them with new concepts and levels of meaning in order to reinvent and redefine the operatic repertoire for contemporary needs A point of coalescence between the opera house and the art museum is identified with the transformation towards the end of the nineteenth century of the opera house into the operatic museum Curatorial practices in the opera house are examined and further communalities and synergies in the way that works are defined in each institution are explored This study also considers the so called birth of opera around the start of the seventeenth century with reference to the near contemporary rise of the modern art museum outlining operatic practice and performance history over the last 400 years in order to identify the curatorial practices that have historically been employed in the maintenance and development of the repertoire This examination of the forces of curation within the modern opera house will highlight aspects of authenticity authorial intent preservation restoration and historically informed performance practice

The Frightful Stage Robert Justin Goldstein, 2009 Introduction Robert Justin Goldstein Germany Gary D Stark France Robert Justin Goldstein Russia Anthony Swift Spain David T Gies Italy John A Davis The Habsburg monarchy Norbert Bachleitner Summary Robert Justin Goldstein

The Music of Mzilikazi Khumalo Thomas Pooley, Naomi André, Innocentia Mhlambi, Donato Somma, 2024-07-11 Mzilikazi Khumalo 1932 2021 an iconic figure in choral music in South Africa rose to prominence as one of Africa's leading composers of art music This is a work of music history Biographical essays on Khumalo's major works including those for choir orchestra and opera are complemented by contextual studies of his compositions and arrangements as well as reflections on his roles as editor conductor and music director Specifically in the context of South Africa's cultural and political transition from Apartheid to democracy Khumalo's key role in establishing the Nation Building Massed Choir Festival a multi racial institution that forged an inclusive space for music in the 1980s is discussed as evidence of his importance and relevance in South African culture Khumalo's major works are studied in relation to contemporary art music choral composition and traditional song These are UShaka KaSenzangakhona 1996 an African epic and Princess Magogo KaDinuzulu 2002 one of the first indigenous African operas

Khumalo's artistic collaborators provide insight into their experiences working on these major projects documenting the relationships the composer cultivated with his peers This volume addresses a lacuna in the literature on South African art music which until recently tended to focus on works in the classical tradition and shows that Khumalo is a composer without peer in his synthesis of classical and choral traditional and contemporary **Reshaping Opera** Paola Trevisan, 2017-05-11 This title is a part of the series Schwung Critical Curating and Aesthetic Management for Art Business and Politics

Conventional wisdom holds that the performing arts due to the economic nature of the sector are condemned to a state of permanent financial crisis However increasingly frequent information about the fiscal troubles of several opera houses has also led to questions about the soundness of the strategies adopted by these organizations and about the administrative abilities of their general managers The case narrated here La Fenice Venice's main opera theater represents a successful case in which still inside the borders of a subsidized cultural production a managerial turn led to substantial improvements in efficiency and productivity levels However the success of a case such as La Fenice in terms of bottom line fiscal indicators does not imply immunity to critiques The description and analysis of the case far from being presented as a best practice with any claim of generalization allows for a critical reflection on arts management starting from the tension between art and commerce discussed initially by the Frankfurt School Critiques not only challenge the dominant meaning of what is considered good and what is not they also contribute to the reshaping of a new social order Only by looking at the whole picture at both dominant and critical voices can we come to a greater understanding of current ideological stances in the arts world and contextualize them within existing discourses on art management studies and arts management **The Routledge Handbook of Music Signification** Esti Sheinberg, William P. Dougherty, 2020-03-17 The Routledge Handbook of Music Signification captures the richness and complexity of the field presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross disciplinary approaches to the subject Examinations of music signification have been an essential component in thinking about music for millennia but it is only in the last few decades that music signification has been established as an independent area of study During this time the field has grown exponentially incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean Research in music signification typically embraces concepts and practices imported from semiotics literary criticism linguistics the visual arts philosophy sociology history and psychology among others By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced and by encouraging critical dialogues this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification This book addresses a wide array of readers from scholars who specialize in this and related areas to the general reader who is curious to learn more about the ways in which music makes sense *Britten's Unquiet Past* Heather Wiebe, 2012-10-04 Heather Wiebe's book looks to the music of Benjamin Britten to elucidate a British postwar vision of

cultural renewal **Henry George Farmer and the First International Congress of Arab Music (Cairo 1932)** Israel Katz, 2015-03-20 Henry George Farmer 1882 1965 was a pioneering musicologist who specialized in Arab music In 1932 he participated in the First International Congress of Arab Music in Cairo during which he maintained a journal recording his daily activities interactions with fellow delegates and dignitaries and varied perambulations throughout the city This journal and the detailed minutes he kept for his chaired Commission on History and Manuscripts were never published They reveal aspects and inner workings of the Congress that have hitherto remained unknown The illustrations and photos contained therein as well as additional photos that were never seen provide visual documentation of the Congress s participants and musical ensembles *Arts Leadership in Contemporary Contexts* Josephine Caust, 2018-04-09 This book explores and critiques different aspects of arts leadership within contemporary contexts While this is an exploration of ways arts leadership is understood interpreted and practiced it is also an acknowledgement of a changing cultural and economic paradigm Understanding the broader environment for the arts is therefore part of the leadership imperative This book examines aspects such as individual versus collective leadership gender creativity and the influences of stakeholders and culture While the book provides a theoretical and critical understanding of arts leadership it also gives examples of arts leadership in practice

On the Semicivilized Julia Elyachar, 2025-04-18 On the Semicivilized by Julia Elyachar is a sweeping analysis of the coloniality that shaped and blocked sovereign futures for those dubbed barbarian and semicivilized in the former Ottoman Empire Drawing on thirty years of ethnographic research in Cairo family archives from Palestine and Egypt and research on Ottoman debt and finance to rethink catastrophe and potentiality in Cairo and the world today Elyachar theorizes a global condition of the semicivilized marked by nonsovereign futures crippling debts and the constant specter of violence exercised by those who call themselves civilized Originally used to describe the Ottoman Empire whose perceived civilizational differences rendered it incompatible with a Western dominated global order semicivilized came to denote lands where unitary territorial sovereignty was stymied at the end of WWI Elyachar s theorizing offers a new analytic vocabulary for thinking beyond territoriality postcolonialism and the civilized primitive divide Looking at the world from the perspective of the semicivilized Elyachar argues allows us to shift attention to embodied infrastructures collective lives and practices of moving and acting in common that bypass lingering assumptions of territorialism and unitary sovereign rule

Constructing Soviet Cultural Policy Eglė Rindzevičiūtė, 2008 *Performing Legitimacy* Håkon Larsen, 2016-08-25 This book is an investigation of the cultural work involved in the social process of achieving and maintaining legitimacy as a not for profit arts or media organization in the twenty first century Within this work Larsen advances an approach to studying organizational legitimacy emanating from within cultural sociology More specifically he analyzes the legitimation work done in public service broadcasters in the Scandinavian countries of Norway Sweden and Denmark the Norwegian National Opera and Ballet the Oslo Philharmonic Orchestra and the Metropolitan Opera in New York City

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