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Opera Production And Its Resources

Terry C. Jones



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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 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

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editions Designed particularly as a reference work for opera producers students performers and writers this book provides basic production information about more than 500 operas Anyone planning to produce an opera will find here the essential information he needs in order to judge whether a given opera is appropriate to his resources for production Information for individual operas is given concerning the number and importance of settings size of orchestra chorus and ballet number of singers their relative importance and individual requirements sources for obtaining musical materials previous performances in America and the opera story its period and composer Extensive information about 150 full length operas and 109 short operas is provided with supplementary information about more than 260 other operas The operas are alphabetized by title for easy reference In order to condense the information as much as possible codes and abbreviations are used with keys and indexes at the back of the book This book will be invaluable to those working in either amateur or professional companies in opera workshops in school college or civic opera groups Those whose interest in opera is confined to the other side of the footlights will find the book absorbing too just as a glimpse backstage would be To Be Continued... Robert C.

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