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GREENWALD

≡ The Oxford Handbook of
OPERA

The Oxford Handbook Of Opera

Gary Taylor, Trish Thomas Henley



The Oxford Handbook Of Opera:

The Oxford Handbook of Opera Helen M. Greenwald, 2014 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 Oxford Handbook of Opera Helen M. Greenwald, 2014

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 The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020 Opera has always been

controversial not only because of how vastly expensive it is to produce It has historically been a vital and complex mixture of high art and commerce socially elite and popular or middle class the new and the increasingly old When a city wants a new landmark building an opera house is very often the solution why should this still be the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence This new collection addresses questions that are key to opera s past present and future Why is the art form apparently so arthritically canonical with the top ten titles all more than a century old accounting for nearly a quarter of all performances world wide Why is this top heavy system of production becoming still more restrictive even while the repertory is seemingly expanding notably to include early music Why did the operatic canon evolve so differently from that of concert music And why has that evolution attracted so comparatively little attention from scholars Why finally if opera houses all over the world are dutifully honoring their audiences loyalty to these favorite works are they having to struggle so hard financially Answers to these and other problems are offered here by 26 musicologists historians and industry professionals working in a wide range of contexts Topics range from the seventeenth century to the present day and from Russia to England and continental Europe to the Americas In an effort to reflect the contested nature of most of the issues facing opera each topic is addressed by two essays introduced jointly by the respective authors and followed by a jointly compiled list of further reading These paired essays complement each other in different ways for example 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 and expectations and breathes fresh air into the fields of music and cultural history

Opera Outside the Box Roberta Montemorra Marvin, 2022-11-18 Opera Outside the Box Notions of Opera in Nineteenth Century Britain addresses operatic experiences outside the opera houses of Britain during the nineteenth century The essays adopt a variety of perspectives exploring the processes through which opera and ideas about opera were cultivated and disseminated by examining opera related matters in publication and performance in both musical and non musical genres outside the traditional approaches to transmission of operatic works and associated concepts As a group they exemplify the broad array of questions to be grappled with in seeking to identify commonalities that might shed light in new and imaginative ways on the experiences and manifestations of opera and notions of opera in Victorian Britain In unpacking the significance relevance uses and impacts of opera within British society the collection seeks to enhance understanding of a few of the manifold ways in which the population learned about and experienced opera how audiences and the broader public understood the genre and the aesthetics surrounding it how familiarity with opera played out in British culture and how British customs values and principles affected the genre of opera and perceptions of it **Screening the Operatic Stage**

Christopher Morris,2024-03-29 An ambitious study of the ways opera has sought to ensure its popularity by keeping pace with changes in media technology From the early days of television broadcasts to today s live streams opera houses have embraced technology as a way to reach new audiences But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process In *Screening the Operatic Stage* Christopher Morris critically examines the cultural implications of opera s engagement with screen media Foregrounding the potential for a playful exchange and self awareness between stage and screen Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters If these screen cultures reveal how inherently technological opera is as a medium they also highlight a deep suspicion among opera producers and audiences toward the intervention of media technology Ultimately *Screening the Operatic Stage* shows how the conventions of televisual representation employed in opera have masked the mediating effects of technology in the name of fidelity to live performance

Opera in the Viennese Home from Mozart to Rossini Nancy November,2024-01-18 A unique window on the world of nineteenth century amateur music making provided by the study of domestic musical arrangements of opera

The Oxford Handbook of Thomas Middleton Gary Taylor,Trish Thomas Henley,2012-04-05 The 37 essays in *The Oxford Handbook of Thomas Middleton* reinterpret the English Renaissance through the lens of one of its most original and least understood geniuses Shakespeare s younger contemporary and collaborator Middleton wrote modern comedies tragedies tragicomedies history plays masques pageants pamphlets and poetry The largest collection of new Middleton criticism ever assembled this ambitious Handbook provides a comprehensive in depth cutting edge reaction to OUP s *Collected Works of Thomas Middleton* winner of the 2009 MLA prize for editing the first complete scholarly text of his voluminous and diverse oeuvre The Handbook brings together an international cross generational team of experts to discuss all these genres through an equally diverse range of critical approaches from feminism to stylistics ecocriticism to performance studies Aristotle to Zizek Reinterpretations of canonical plays such as *The Changeling* *Women Beware Women* *The Roaring Girl* and *A Chaste Maid in Cheapside* mingle with explorations of neglected or recently identified works Middleton s dramatic use of dance music and clothing Middletonian adaptation his relationships to the classical world and to continental Europe his fascinating explorations of sexuality and religion all receive attention The collection also provides new essays on modern and postmodern reactions to Middleton including recent Middleton revivals and films and living artists responses to his work responses that range from the actresses who play Middleton s women to writers in various genres who have been inspired by his artistry The Handbook establishes an authoritative foundation for the rapidly expanding growth of interest in this extraordinarily protean funny moving disturbing and modern writer

The Oxford Handbook of Music and the Middlebrow Kate Guthrie,Christopher Chowrimootoo,2025-03-06 *The Oxford Handbook of Music and the Middlebrow*

takes a fresh look at the history of nineteenth and twentieth century music. Offering an alternative to the traditional focus on either highbrow modernism on the one hand or lowbrow popular music on the other, its novel view centers on the wealth of previously overlooked products and practices that bridged the space between these cultural extremes. While seminal attempts to recover middlebrow culture came from literary critics and historians, middlebrow studies is now a burgeoning field within musicology. As the first essay collection on this topic, this handbook has two aims: first, it seeks to explore the middlebrow as a historical phenomenon, excavating the kinds of critical writings, marketing practices, and compositional styles with which it was associated. By reanimating a range of musical practices and products from symphonic concerts to Broadway musicals, opera criticism to rock journalism and modern jazz to pop rock, the contributors investigate how artists, critics, and audiences breached the divide from both above and below. In the process, the handbook's chapters push the boundaries of middlebrow studies and demonstrate the category's relevance outside of the mid-twentieth-century Anglophone world by delving into the nineteenth century, interrogating the present day, and looking to Germany, Russia, and beyond. The handbook's second aim is to complicate the disciplinary divisions that have flowed from the entrenched oppositions between high and low genres. Breaking new ground by bringing together scholars of classical and popular music, these chapters trace common middlebrow themes across traditional disciplinary boundaries. Across this broad vista, contributors account for the kinds of syntheses, overlaps, and juxtapositions that made the cultural middle such a richly textured and endlessly contested terrain.

The Oxford Handbook of The American Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03. This text presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals.

Uncover the mysteries within Explore with is enigmatic creation, **The Oxford Handbook Of Opera** . This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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The Oxford Handbook Of Opera Introduction

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