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Scholar Carl Dahlouse offers his most important statement on the dramaturgy of opera.

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 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 first full-length study of the last great era of Italian opera

What happens when operas that are comfortably ensconced in the canon are thoroughly rethought and radically recast on stage? What does a staging do to our understanding of an opera, and of opera generally? While a stage production can disrupt a work that was thought to be established, David J. Levin here argues that the genre of opera is itself unsettled, and that the performance of operas, at its best, clarifies this condition by bringing opera's restlessness and volatility to life. Unsettling Opera explores a variety of fields, considering questions of operatic textuality, dramaturgical practice, and performance theory. Levin opens with a brief history of opera production, opera studies, and dramatic composition, and goes on to consider in detail various productions of the works of Wagner, Mozart, Verdi, and Alexander Zemlinsky. Ultimately, the book seeks to initiate a dialogue between scholars of music, literature, and performance by addressing questions raised in each field in a manner that influences them all.

The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline.

In mid-seventeenth-century Venice, opera first emerged from courts and private drawing rooms to become a form of public entertainment. Early commercial operas were elaborate spectacles, featuring ornate costumes and set design along with dancing and music. As ambitious works of theater, these productions required not only significant financial backing, but also strong managers to oversee several months of rehearsals and performances. These impresarios were responsible for every facet of production from contracting the cast to balancing the books at season's end. The systems they created still survive, in part, today. Inventing the Business of Opera explores public opera in its infancy, from 1637 to 1677, when theater owners and impresarios established Venice as the operatic capital of Europe. Drawing on extensive new documentation, the book studies all of the components necessary to opera production, from the financial backing of various populations of Venice, to the commissioning and creation of the libretto and the score; the recruitment and employment of singers, dancers, and instrumentalists; the production of the scenery and the costumes, and, the nature of the audience; and, finally, the issue of patronage. Throughout the book, the problems faced by impresarios come into new focus. The authors chronicle the progress of Marco Faustini, the impresario most well known today, who made his way from one of Venice's smallest theaters to one of the largest. His companies provide the most personal view of an impresario and his partners, who ranged from Venetian nobles to artisans. Throughout the book, Venice emerges as a city that prized novelty over economy, with new repertory, scenery, costumes, and expensive singers the rule rather than the exception. The authors examine the challenges faced by four separate Venetian theaters during the seventeenth century: San Cassiano, the first opera theater, the Novissimo, the small Sant'Aponal, and San Luca, established in 1660. Only two of them would survive past the 1650s. Through close examination of an extraordinary cache of documents—including personal papers, account books, and correspondence -- Beth and Jonathan Glixon provide a comprehensive view of opera production in mid-seventeenth century Venice. For the first time in a study of opera, an emphasis is placed on the physical production -- the scenery, costumes, and stage machinery -- that tied these opera productions to the social and economic life of the city. This original and meticulously researched study will be of strong interest to all students of opera and its history.