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# READING CRITICS READING

OPERA AND BALLET CRITICISM IN FRANCE  
FROM THE REVOLUTION TO 1848



*Edited by  
Roger Parker  
and Mary Ann Smart*

# Reading Critics Reading Opera And Ballet Criticism In France From The Revolution To 1848

**Gabriela Cruz**

A decorative graphic element consisting of a light blue horizontal bar with a rounded right end, and a red circular gradient shape partially visible behind it.

## **Reading Critics Reading Opera And Ballet Criticism In France From The Revolution To 1848:**

**Reading Critics Reading** Roger Parker, Mary Ann Smart, 2001 This book is among the first to examine French opera and ballet criticism during the first half of the nineteenth century both as a historical and a literary phenomenon It thus provides a new and badly needed perspective for scholars and other commentators who have often been willing to treat the journalistic responses to such musical genres chiefly as a simple source of factual information The essays taken from a conference in Oxford in 1996 explore the kinds of problem encountered and the types of methodology that might be employed in trying to interpret these critical responses they throw light on such aspects as the cultural attitudes underlying the writers rhetoric the aesthetic stances and ideological agendas at play and how modes of production influenced content

*Opera, Liberalism, and Antisemitism in Nineteenth-Century France* Diana R. Hallman, 2007-08-16 This is a comprehensive critical study of the nineteenth century French grand op ra La Juive by Hal vy *Opera in the Novel from Balzac to Proust* Cormac Newark, 2011-03-31 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac s La Com die humaine to Proust s la recherche du temps perdu by way of among others Dumas p re s Le Comte de Monte Cristo and Leroux s Le Fant me de l Op ra Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience *The Comedians of the King* Julia Doe, 2021-03-21 Lyric theater in ancien r gime France was an eminently political art tied to the demands of court spectacle This was true not only of tragic opera trag die lyrique but also its comic counterpart op ra comique a form tracing its roots to the seasonal trade fairs of Paris While historians have long privileged the genre s popular origins op ra comique was brought under the protection of the French crown in 1762 thus consolidating a new venue where national music might be debated and defined In The Comedians of the King Julia Doe traces the impact of Bourbon patronage on the development of op ra comique in the turbulent prerevolutionary years Drawing on both musical and archival evidence the book presents the history of this understudied genre and unpacks the material structures that supported its rapid evolution at the royally sponsored Com die Italienne Doe demonstrates how comic theater was exploited in and worked against the monarchy s carefully cultivated public image a negotiation that became especially fraught after the accession of the music loving queen Marie Antoinette The Comedians of the King examines the aesthetic and political tensions that arose when a genre with popular foundations was folded into the Bourbon propaganda machine and when a group of actors trained at the Parisian fairs became official representatives of the sovereign or com diens ordinaires du roi

**Opera: The Basics** Denise Gallo, 2013-01-11 Opera The Basics offers an excellent introduction to four centuries of opera

Its easy to follow sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre

*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 lestin e 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

*Five Ballets from Paris and St. Petersburg* Doug Fullington,Marian Smith,2024 *Five Ballets from Paris and St Petersburg* offers fascinating new looks at five classic story ballets Giselle 1841 Paquita 1846 Le Corsaire 1856 La Bayad re 1877 and Raymonda 1898 drawing on a treasure trove of manuscripts that offer explicit written information about how many nineteenth century ballets were performed in their earliest incarnations Bursting with details forgotten for more than a century these manuscripts bring the ballets to life by disclosing steps floor patterns and mime conversations as well as valuable insight into how the music helped create the drama Generously enriched with more than 50 images and more than 350 musical examples the book also includes in appendices English translations of seven French and Russian librettos Emerging from the plenteous new findings in this book is a fresh portrait of a living breathing art form with strong audience appeal Simply put *Five Ballets* f ills huge gaps in dance history inviting both general readers and specialists to rethink the usual narratives about nineteenth century ballet its music characters and choreographies its depictions of Others and Elsewhere and the careers of its major choreographers It also offers a rich resource to practitioners seeking to learn how the makers of these five classic ballets found such great success

*The Cambridge Companion to Grand Opera* David Charlton,2003-09-04 This 2003 *Companion* is a fascinating and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Hal vy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney

*Grand Illusion* Gabriela Cruz, 2020-08-19 A new and groundbreaking historical narrative *Grand Illusion Phantasmagoria* in Nineteenth Century Opera explores how technical innovations in Paris transformed the grand opera into a transcendent dream like audio visual spectacle

*Musicology and Dance* Davinia Caddy, Maribeth Clark, 2020-08-27 Long treated as peripheral to music history dance has become prominent within musicological research as a prime and popular subject for an increasing number of books articles conference papers and special symposiums Despite this growing interest there remains no thorough going critical examination of the ways in which musicologists might engage with dance thinking not only about specific repertoires or genres but about fundamental commonalities between the two including embodiment agency subjectivity and consciousness This volume begins to fill this gap Ten chapters illustrate a range of conceptual historical and interpretive approaches that advance the interdisciplinary study of music and dance This methodological eclecticism is a defining feature of the volume integrating insights from critical theory film and cultural studies the visual arts phenomenology cultural anthropology and literary criticism into the study of music and dance

**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

Historical Dictionary of Opera Scott L. Balthazar, 2013-07-05 Opera has been around ever since the late 16th century and it is still going strong in the sense that operas are performed around the world at present and known by infinitely more persons than just those who attend performances On the other hand it has enjoyed periods in the past when more operas were produced to greater acclaim Those periods inevitably have pride of place in this Historical Dictionary of Opera as do exceptional singers and others who combine to fashion the opera whether or not they appear on stage But this volume looks even further afield considering the cities which were and still are opera centers literary works which were turned into librettos and types of pieces and genres While some of the former can be found on the web or in other sources most of the latter cannot and it is impossible to have the whole picture without them Indeed this book has an amazingly broad scope The dictionary section with about 340 entries covers the topics mentioned above but obviously focuses most on composers not just the likes of Mozart Verdi and Wagner but others who are scarcely remembered but made notable contributions Of course there are the divas but others singers as well and some of the most familiar operas Don Giovanni Tosca and more Technical terms also abound and reference to different genres from antimasque to zarzuela Since opera has been around so long the chronology is rather lengthy since it has a lot of ground to cover and the introduction sets the scene for the rest This book should not be an end but rather a beginning so it has a substantial bibliography for readers seeking more specific or specialized works It is an excellent access point for readers interested in opera

Listening Well Ora Frishberg Saloman, 2009 The twelve essays in *Listening Well* illuminate aesthetic educative and evaluative strategies utilized by writers in Paris Boston and New York to guide listeners in confronting the challenges of musical modernity between 1764

and 1890 They interpret criticism from treatises journals and newspapers for its importance in cultural history and consider the reception of major works by Beethoven and by Berlioz The essays explore contrasting responses to new operas and symphonies by composers librettists authors critics and conductors as well as by writers including Chabanon Lac p de Berlioz Urhan D Ortigue Dwight Fuller Watson and Hassard Readers interested in perceptions of Classicism and Romanticism in music as they relate to French German and American literature and criticism will discover how audiences on both sides of the Atlantic were encouraged to listen attentively to the new and controversial in music of the eighteenth and nineteenth centuries

Liszt and the Symphonic Poem Joanne Cormac,2017-10-26 A fresh evaluation of Liszt s symphonic poems based on contextual philosophical and musical evidence

**The Cambridge Companion to Ballet** Marion Kant,2007-06-07 A collection of essays by international writers on the evolution of ballet

"Art, Theatre, and Opera in Paris, 1750-1850 " Richard Wrigley,2017-07-05 Art Theatre and Opera in Paris 1750 1850 Exchanges and Tensions maps some of the many complex and vivid connections between art theatre and opera in a period of dramatic and challenging historical change thereby deepening an understanding of familiar and less familiar artworks practices and critical strategies in the eighteenth and nineteenth centuries Throughout this period new types of subject matter were shared fostering both creative connections and reflection on matters of decorum legibility pictorial and dramatic structure Correspondances were at work on several levels conception design and critical judgement In a time of vigorous social political and cultural contestation the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny Scholars from art history French theatre studies and musicology trace some of those connections and clashes making visible the intimately interwoven and entangled world of the arts Protagonists include Diderot Sedaine Jacques Louis David Ignace Eug Marie Degotti Marie Malibran Paul Delaroche Casimir Delavigne Marie Dorval the Bleeding Nun from Lewis s The Monk the Com e Fran se and Etienne Jean Del uze

*The Cambridge Companion to French Music* Simon Trezise,2015-02-19 France has a long and rich music history that has had a far reaching impact upon music and cultures around the world This accessible Companion provides a comprehensive introduction to the music of France With chapters on a range of music genres internationally renowned authors survey music making from the early middle ages to the present day The first part provides a complete chronological history structured around key historical events The second part considers opera and ballet and their institutions and works and the third part explores traditional and popular music In the final part contributors analyse five themes and topics including the early church and its institutions manuscript sources the musical aesthetics of the Si cle des Lumi res and music at the court during the ancien r gime Illustrated with photographs and music examples this book will be essential reading for both students and music lovers

Giacomo Meyerbeer Jennifer Jackson,2011-05-25 Giacomo Meyerbeer 1791 1864 was the most successful composer of grand operas in nineteenth century Paris whose music continued to be frequently performed worldwide into the following century Today recent scholars acknowledge his stature but his

operas have become stage rarities There is normally a gap on shelves in libraries and bookshops between Mendelssohn and Mozart Messaien and Monteverdi for the better resourced There is no biography or broad evaluation of Meyerbeer in print in English This study of the vicissitudes of Meyerbeer s reputation complements introductions to his works and the volumes of academic essays in English and other European languages While reputation forming has recently offered several interesting studies it is rare for a composer to be the subject This volume will be of interest primarily to opera enthusiasts and to libraries and musicologists worldwide      *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      **Vocal Virtuosity** Sean M. Parr, 2021 Introduction Coloratura and Female Vocality The New Franco Italian School of Singing Verdi and the End of Italian Coloratura Melismatic Madness and Technology Caroline Carvalho and Her World Carvalho Gounod and the Waltz Vestiges of Virtuosity The French Coloratura Soprano Epilogue Unending Coloratura

## Adopting the Beat of Expression: An Psychological Symphony within **Reading Critics Reading Opera And Ballet Criticism In France From The Revolution To 1848**

In a world eaten by screens and the ceaseless chatter of quick communication, the melodic elegance and psychological symphony produced by the published word frequently fade into the background, eclipsed by the relentless noise and disruptions that permeate our lives. But, set within the pages of **Reading Critics Reading Opera And Ballet Criticism In France From The Revolution To 1848** a stunning fictional prize full of natural feelings, lies an immersive symphony waiting to be embraced. Constructed by a wonderful musician of language, that captivating masterpiece conducts visitors on a psychological trip, well unraveling the hidden songs and profound impact resonating within each cautiously crafted phrase. Within the depths of the poignant analysis, we can examine the book is key harmonies, analyze their enthralling writing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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