



T. J. Walsh

Monte Carlo Opera 1879-1909

Gill and Macmillan

Monte Carlo Opera 1879 1909

Guy A. Marco



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Monte Carlo Opera, 1879-1909 T. J. Walsh, 1975 *Opera in the British Isles, 1875-1918* Paul Rodmell, 2016-05-13 While the musical culture of the British Isles in the long nineteenth century has been reclaimed from obscurity by musicologists in the last thirty years appraisal of operatic culture in the latter part of this period has remained largely elusive Paul Rodmell argues that there were far more opportunities for composers performers and audiences than one might expect an assertion demonstrated by the fact that over one hundred serious operas by British composers were premiered between 1875 and 1918 Rodmell examines the nature of operatic culture in the British Isles during this period looking at the way in which opera was produced and consumed by companies and audiences the repertory performed social attitudes to opera the dominance of London's West End and the activities of touring companies in the provinces and the position of British composers within this realm of activity In doing so he uncovers the undoubted challenges faced by opera in Britain in this period and delves further into why it was especially difficult to make a breakthrough in this particular genre when other fields of compositional endeavour were enjoying a period of sustained growth Whilst contemporaneous composers and commentators and later advocates of British music may have felt that the country's operatic life did not measure up to their aspirations or ambitions there was still a great deal of activity and even if this was not necessarily that which was always desired it had a significant and lasting impact on musical culture in Britain *Monte Carlo Opera* T. J. Walsh, 1975 **Monte Carlo Opera,**

1910-1951 T. J. Walsh, 1986 Opera Companies and Houses of Western Europe, Canada, Australia and New Zealand Karyl Lynn Zietz, 2024-10-15 Although books have been written about various opera houses throughout the world no one work has covered more than a relatively small number of the larger well known companies and houses and none have made more than brief mention of the smaller houses No book has comprehensively listed opera repertories Little in sum has been written about any of the smaller companies and houses located in non English speaking countries This is the most comprehensive reference book ever written on opera companies and houses in Western Europe Canada Australia and New Zealand over 300 from the well known to the smaller Each entry includes a history of the opera house or company the works title and composer and type of productions offered company staff world and country premieres repertory and practical information on the theater's address nearby hotel accommodations and how to order tickets Most entries conclude with a bibliography

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 Célestine 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 **Opera** Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published **Rene Blum and The Ballets Russes** Judith Chazin-Bennahum, 2011-07-15 Ren Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev died Based on a treasure trove of previously undiscovered letters and documents the book not only tells the poignant story of Blum s life but also illustrates the central role Blum played in the development of dance in the United States Indeed Blum s efforts to save his ballet company eventually helped to bring many of the world s greatest dancers and choreographers among them Fokine Balanchine and Nijinska to American ballet stages *Music in Goethe's Faust* Lorraine Byrne Bodley, 2017 Goethe s Faust a work which has attracted the attention of composers since the late eighteenth century and played a vital role in the evolution of vocal operatic and instrumental repertoire in the nineteenth century hashad a seminal impact in musical realms *The Oxford Dictionary of Music* Michael Kennedy, Joyce Kennedy, 2013-08-15 Now available in paperback and with over 10 000 entries the Oxford Dictionary of Music previously the Concise Oxford Dictionary of Music offers broad coverage of a wide range of musical categories spanning many eras including composers librettists singers orchestras important ballets and operas and musical instruments and their history The Oxford Dictionary of Music is the most up to date and accessible dictionary of musical terms available and an essential point of reference for music students teachers lecturers professional musicians as well as music enthusiasts *Famous Wexfordians* Liam Gaul, 2019-05-06 Much has been written and reported on the broad canvas of the history of County Wexford over the centuries but Famous Wexfordians seeks to revitalise interest in some of the principal players that have almost faded into obscurity This book tells the story of maritime adventurers sports personalities artists musicians soldiers political eladers and princes of the Church who have all left an indelible mark on the south east corner of Ireland Author Liam Gaul offers a thorough and absorbing account of Wexford s lesser known history through these who have lived in and visited the county *Operetta* Robert Ignatius Letellier, 2015-10-05 Operetta developed in the second half of the 19th century from the French op ra comique and the more lighthearted German Singspiel As the century progressed the serious concerns of mainstream opera were sustained and intensified leaving a gap between op ra comique and vaudeville that necessitated a new type of stage work Jacques Offenbach son of a Cologne synagogue cantor established himself in Paris with his series of op ras bouffes The popular success of this individual new form of entertainment light humorous satirical and also sentimental led to the emergence of operetta as a separate genre an art form with its own special

flavour and concerns and no longer simply a little opera Attempts to emulate Offenbach's success in France and abroad generated other national schools of operetta and helped to establish the genre internationally in Spain in England and especially in Austria Hungary Here it inspired works by Franz von Supp and Johann Strauss II the Golden Age and later Franz Lehár and Emmerich Kálmán the Silver Age Viennese operetta flourished contemporaneously with the Habsburg Empire and the mystique of Vienna but after the First World War an artistically vibrant Berlin assumed this leading position with Paul Lincke Leon Jessel and Edouard Knecke As popular musical tastes diverged more and more during the interwar years with the advent of new influences like those of cabaret the revue jazz modern dance music and the cinema as well as changing social mores the operetta genre took on new guises This was especially manifested in the musical comedy of London's West End and New York's Broadway with their imitators generating a success that opened a new golden age for the reinvented genre especially after the Second World War This source book presents an overview of the operetta genre in all its forms The first volume provides an introduction a representative chronology of the genre from 1840 to 2013 and a survey of the national schools of France and Austria Hungary The principal composers are considered in chronological sequence with biographical material and a list of stage works selected synopses and some commentary

"O ma Carmen" Victoria Etnier Villamil, 2017-07-06 Qu'est-ce que c'est What is it mezzo soprano Celestine Galli Marie asked when offered the title role in the 1875 premier of Bizet's new opera Carmen She was only the first in a long line of performers to ask In the 140 years since each singer has crafted her own portrayal of the inscrutable Gypsy The famous soprano Geraldine Farrar wrote Each one of us probably sees something that the others have not seen or thinks she does and that something is her individual Carmen This book explores the history of operatic portrayals of Bizet's elusive enchantress tracing the development of vocal and dramatic interpretations from generation to generation around the globe

History of Opera Stanley Sadie, 1989 A survey of opera covering baroque pre-classical classical 19th century and 20th century It includes an introductory essay on the nature and social place of opera and is organized by century examining national developments within the chronological framework Discussion of stage design and production is included offering the student researcher or enthusiast an opportunity to see the development of design stage movement and gesture in the context of the development of opera itself The book contains many illustrations engravings prints and photographs

Saint-Saëns and the Stage Hugh Macdonald, 2019-03-14 The first major study of Saint-Saëns's stage music timed to coincide with revivals of his operas on stage

Camille Saint-Saëns Brian Rees, 2012-08-02 Camille Saint-Saëns began as a child prodigy and was acclaimed in his lifetime as the incarnation of French genius His was one of the longest careers in musical history stretching from the traditions of Beethoven to the innovations of the twentieth century including one of the earliest film scores As a virtuoso pianist he achieved international fame while Liszt proclaimed him the world's greatest organist A prolific composer there is much more to him than his best known work the witty Carnival of the Animals of which he forbade performances in his

lifetime Among his most notable achievements are the opera Samson et Delila and the Organ Symphony while the Danse Macabre second piano concerto and first cello concerto remain much loved As a young man he supported the new music of Liszt Wagner and Berlioz and introduced the symphonic poem into French music He championed an up and coming generation of French composers most notably Fauré and played a unique part in transforming French taste from grand opera and operetta to the classical forms of symphony and chamber music at the same time reviving interest in the music of Bach and Rameau His personal life was combative tragic and surrounded by rumour as a boy during the Revolution of 1848 serving as a National Guard in the war of 1870 and eventually becoming something of an icon of the Third Republic used in diplomacy as a symbol of French culture This fascinating book Chatto Windus 1999 places his long and controversial career in a turbulent period when music no less than politics was undergoing sensational and often stormy change

Histoire de l'Opéra français XX-XXIe siècles Hervé Lacombe, 2022-05-11 Si au XIXe siècle l'opéra français a continué de finir en tant qu'expression artistique distincte des opéras italiens et allemands au cours du XXe siècle l'internationalisation du répertoire et des créations conduit une modification profonde de la notion d'écologie nationale En revanche perdue un lien important entre l'état, les collectivités territoriales et le genre comme en témoigne l'inauguration en 1989 de l'Opéra Bastille voulu par François Mitterrand ou le label opéra national d'éclosion par le ministère de la Culture quelques décennies en rétrospective Plus que jamais la place de l'opéra dans la société est un défi la fois esthétique culturel économique social et politique Jusqu'en 1945 et malgré sa lente et inexorable désagrégation le système mis en place précédemment maintient la vie lyrique dans une relative continuité avec le XIXe siècle L'opéra du XXe siècle que l'on largira aux deux premières décennies du XXIe est l'opéra de toutes les aventures et de toutes les crises qui l'ont un temps conduit aux limites de ses possibles et menacé de disparition Face aux révolutions de tout ordre de la société des loisirs de la démocratisation et de la décentralisation du multiculturalisme et de la mondialisation du langage musical occidental et de la mise en scène des nouvelles technologies et des musiques populaires urbaines face aux avant-gardes aux nouveaux médias et aux nouvelles formes d'art comme le cinéma l'opéra a su se réinventer Son aptitude à absorber sans se perdre les nouveaux outils et les nouvelles questions du monde contemporain est stupéfiante L'encontre des idées reçues ce sont encore de Debussy Saariaho des centaines d'œuvres que ce siècle de turbulences a produites Tragiques ou légères formules radicales ou partitions pour enfants grandes fresques ou opéras minutes opérettes ou comédies musicales elles n'ont cessé de reconfigurer le genre et d'élargir son spectre Ce continent lyrique restait à explorer dans la diversité de ses aspects Une histoire s'imposait donc pour en faire le récit et en décrypter les mécanismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et découvrir ses productions Entreprise sans précédent par ses dimensions et par sa conception cette Histoire de l'opéra français en trois volumes réunit une équipe internationale de plus de cent cinquante auteurs musicologues littéraires et philosophes historiens et spécialistes du théâtre de la danse et des arts Elle est placée sous la direction de Hervé Lacombe professeur de musicologie à l'université Rennes 2

Lina Cavalieri Paul Fryer, Olga

Usova,2014-12-24 A prominent star in both pre Revolutionary Russia and New York Lina Cavalieri described as the most beautiful woman in the world was one of the most frequently photographed personalities of her time The cabaret performer courtesan and international star is documented in this her first English language biography Researched from Russian archive sources the book details her career from her early experiences in cafe chantant and variety theatre in Paris London and St Petersburg through a highly successful operatic career in which she sang in many of the world s leading opera houses with such celebrities as Caruso and Ruffo In 1914 Cavalieri became the first great opera singer to appear in silent movies making her debut in Manon Lescaut and continuing with a series of successful films Her life was ended by an Allied air raid in World War II The book includes excerpts from period reviews programmes posters and many previously unseen photographs Appendices include a bibliography filmography discography and chronology of stage performances dates venues work cast conductor *The Encyclopedia of Opera* Leslie Orrey,Gilbert Chase,1976 More than 3 000 alphabetically arranged entries cover more than 700 operas with information on composers librettists singers conductors plots opera houses stage designers and other subjects **The International Cyclopedia of Music and Musicians** Oscar Thompson,1975

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