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# LULLY

## *studies*

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# Lully Studies

**Cynthia Verba**



## **Lully Studies:**

*Lully Studies* John Hajdu Heyer, 2000-12-07 The historical importance of composer Jean Baptiste Lully has long been recognised. Regarded as the founder of French opera as the embodiment of Baroque musical style and a key figure in the development of court ballet, his work enjoys popularity and scholarly interest. This volume presents the best research on Lully's life, his work and his influence. Eleven essays by American and European scholars address a wide range of topics including Lully's genealogy, the *Tragédie Lyrique*, Lully's Palais Royal theatre, the collaboration with Molière, the transmission of Lully's work away from the Ile de France and an unexplored link with Marcel Proust. Illustrated with musical examples and photographs, the volume also contains surprising archival discoveries about the composer's early life in Tuscany and new information about his manuscript sources. It will interest all those involved in the music of Lully and his time, whether musicologists, historians, performers or listeners.

**Studies in Seventeenth-Century Opera** Beth L. Glixon, 2017-07-05 The past four decades have seen an explosion in research regarding seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenery, as well as newer disciplines such as studies of patronage, gender and semiotics. While most of the essays in the volume pertain to Italian opera, others concern opera production in France, England, Spain and the Germanic countries.

**Reader's Guide to Music** Murray Steib, 2013-12-02 The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English-language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked, from early chant to rock and roll, and topics important to the various disciplines of music scholarship, from aesthetics to gay/lesbian musicology.

*Historical Dictionary of Baroque Music* Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023, *Bravo*! An invaluable source for scholars and concertgoers. Library Journal. In the history of the Western musical tradition, the Baroque period traditionally dates from the turn of the 17th century to 1750. The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama, quickly leading to the invention of opera. The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel's last English oratorio, *Jephtha*, the following year. The *Historical Dictionary of Baroque Music*, Second Edition, contains a chronology, an introduction and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries on composers, instruments, cities and technical terms. This book is an excellent resource for students, researchers and anyone wanting to know more about baroque music.

**The Cambridge History of Seventeenth-Century Music** Tim Carter, John Butt, 2005-12-22 The *Cambridge History of Seventeenth-Century Music* seeks to provide the most up-to-date knowledge on seventeenth-century

music together with a vital questioning of the way in which such a history can be told or put together for our present purposes. Written by a distinguished team of experts in the field, the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view. While this history does not depart entirely from the traditional study of musical works and their composers, there is a strong emphasis on the institutions, cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts, sciences and beliefs.

*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.

**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

**Foundations of Musical Grammar** Lawrence M. Zbikowski, 2017-08-24 In recent years music theorists have been increasingly eager to incorporate findings from the science of human cognition and linguistics into their methodology In the culmination of a vast body of research undertaken since his influential and award winning *Conceptualizing Music* OUP 2002 Lawrence M Zbikowski puts forward *Foundations of Musical Grammar* an ambitious and broadly encompassing account on the foundations of musical grammar based on our current understanding of human cognitive capacities Musical grammar is conceived of as a species of construction grammar in which grammatical elements are form function pairs Zbikowski proposes that the basic function of music is to provide sonic analogs for dynamic processes that are important in human cultural interactions He focuses on three such processes those concerned with the emotions the spontaneous gestures that accompany speech and the patterned movement of dance Throughout the book Zbikowski connects cognitive research with music theory for an interdisciplinary audience presenting detailed musical analyses and summaries of the basic elements of musical grammar

*New Perspectives on Marc-Antoine Charpentier* Shirley Thompson, 2017-07-05 The tercentenary of Marc Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier 1643-1704 as one of the most important and inventive composers of the French Baroque The present book provides a snapshot of Charpentier scholarship in the early years of the new century Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research Between them they examine facets of the composer's compositional language and process aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque including aspects of patronage church and theatre Far from treating his output in isolation this book places it in the wider context alongside such composers as Lully Lalande Marais Fran Couperin and Rameau it also views the composer in relation to his Italian training In the process the under examined question of influence who influenced Charpentier whom did he influence repeatedly comes to the fore The book's Foreword was written by H Wiley Hitchcock shortly before he died Hitchcock's own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough Appropriately the volume is dedicated to his memory

*Performance Practice* Roland Jackson, 2013-10-23

Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musiciansperformers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field **François Couperin and**

**'The Perfection of Music'** David Tunley,2016-04-15 François Couperin's contribution to the literature of baroque keyboard music has long been recognized François Couperin and The Perfection of Music updates and expands upon David Tunley's valuable 1982 BBC Music Guide to the composer and examines the whole of Couperin's output including the organ masses motets and chamber music in addition to the well known works for harpsichord Taking as its focal point Couperin's concept of the perfection of music through the union of the French and Italian styles this book takes a more analytical approach to Couperin's work Early chapters outline the main contrasting features of the two schools in the seventeenth and early eighteenth centuries and it becomes clear that Couperin's expressive power owed much to his fusion of the polarities of the French classical tradition with that of the Italian baroque The book features a number of appendices including the prefaces to Couperin's work both in the original French and in English translation and a glossary of dances of the French baroque

Popular Opera in Eighteenth-Century France David Charlton,2021-12-16 A major re-orientation in understanding opera exploring musical comedies with spoken dialogue previously excluded from historical accounts Dramatic Expression in Rameau's Tragédie en Musique Cynthia Verba,2013-02-21 Cynthia Verba's book explores the story of music's role in the French Enlightenment focusing on dramatic expression in the musical tragedies of the composer theorist Jean Philippe Rameau She reveals how his music achieves its highly moving effects through an interplay between rational design especially tonal design and the portrayal of feeling and how this results in a more nuanced portrayal of the heroine Offering a new approach to understanding Rameau's role in the Enlightenment Verba illuminates important aspects of the theory practice relationship and shows how his music embraced Enlightenment values At the heart of the study are three scene types that occur in all of Rameau's tragedies confession of forbidden love intense conflict and conflict resolution In tracing changes in Rameau's treatment of these Verba finds that while he maintained an allegiance to the traditional French operatic model he constantly adapted it to accommodate his more enlightened views on musical expression Dance and Drama in French Baroque Opera Rebecca Harris-Warrick,2016-10-27 Examines the evolving practices in music librettos choreographed dance and staging throughout the history of French Baroque opera Desire and Pleasure in Seventeenth-Century Music Susan McClary,2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of

the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self      *Aesthetics of Opera in the Ancien Régime, 1647-1785* Downing A. Thomas,2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth      *From Renaissance to Baroque* Jonathan Wainwright,Peter Holman,2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque      **Dance, Spectacle, and the Body Politick, 1250-1750** Jennifer Neville,2008 An engaging overview of dance from the Medieval era through the Baroque      *The Triumph of Pleasure* Georgia Cowart,2008-12-15 With a particular focus on the court ballet comedy ballet opera and opera ballet Georgia J Cowart tells the long neglected story of how the festive arts deployed an intricate network of subversive satire to undermine the rhetoric of sovereign authority      **The Lure and Legacy of Music at Versailles** John Hajdu Heyer,2014-11-06 Louis XIV

and his court at Versailles had a profound influence on music in France and throughout Europe In 1660 Louis visited Aix en Provence a trip that resulted in political and cultural transformations throughout the region Soon thereafter Aix became an important center of sacred music composition eventually rivaling Paris for the quality of the composers it produced John Hajdu Heyer documents the young king s visit and examines how he and his court deployed sacred music to enhance the royal image and secure the loyalty of the populace Exploring the circle of composers at Aix Heyer provides the most up to date and complete biographies in English of nine key figures including Guillaume Poitevin Andr Campra Jean Gilles Fran ois Estienne and Antoine Blanchard The book goes on to reveal how the history of political power in the region was reflected through church music and how musicians were affected by contemporary events

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