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The Performing Arts at Fontainebleau from Louis XIV to Louis XVI (Studies in music)

Rice, Paul F.

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Performing Arts At Fontainebleau From Louis Xiv To Louis Xvi Studies In Music

Paul Francis Rice



Performing Arts At Fontainebleau From Louis Xiv To Louis Xvi Studies In Music:

The Performing Arts at Fontainebleau from Louis XIV to Louis XVI Paul Francis Rice, 1989 *Musical Theatre at the Court of Louis XIV* Rebecca Harris-Warrick, Carol G. Marsh, 2005-09-29 *Le Mariage de la Grosse Cathos* a short ballet performed at the court of Louis XIV is of major importance to the study of French Baroque dance This facsimile reproduction of the entire manuscript is accompanied by a comprehensive study of the work itself and the context in which it was created and performed Dated 1688 it provides a wealth of new and detailed information on numerous aspects of theatrical dance It differs from the known choreographic sources in many respects the two most important being the completeness of all its components choreography music and text and the use of a previously unknown dance notation system **Allegory, Space and the Material World in the Writings of Edmund Spenser** Christopher Burlinson, 2006 An examination of the way in which the material world is depicted in *The Faerie Queene* This book provides a radical reassessment of Spenserian allegory in particular of *The Faerie Queene* in the light of contemporary historical and theoretical interests in space and material culture It explores the ambiguous and fluctuating attention to materiality objects and substance in the poetics of *The Faerie Queene* and discusses the way that Spenser's creation of allegorical meaning makes use of this materiality and transforms it It suggests further that a critical engagement with materiality which has been so important to the recent study of early modern drama must come in the case of allegorical narrative through a study of narrative and physical space and in this context it goes on to provide a reading of the spatial dimensions of the poem quests and battles forests castles and hovels and the spatial characteristics of Spenser's other writings The book reaffirms the need to place Spenser in his historical contexts philosophical and scientific military and architectural in early modern England Ireland and Europe but also provides a critical reassessment of this literary historicism Dr CHRISTOPHER BURLINSON is a Research Fellow in English at Emmanuel College Cambridge *French Musical Thought, 1600-1800* Georgia Cowart, 1989 The seventeenth and eighteenth centuries in France were witness to dramatic changes in all aspects of social and cultural life During this era a new and modern spirit of critical inquiry arose a change in ethos that had a major effect on all the arts *French Musical Thought 1600 1800* is a diverse collection of essays offering new perspectives and insight on musical opinion during one of the most fascinating periods in French history The essays in this volume the authors of which include musicologists historians and literary scholars illuminate clearly the relationship of critical thought in music to contemporary developments in philosophy art literature and politics In the final analysis scholars contend that music aesthetics criticism and theory can be understood only against the backdrop of a dynamic cultural milieu Contributors Claude V Palisca Jane R Stevens Louis E Auld Gloria Flaherty Robert M Isherwood Albert Cohen Barbara Russano Hanning David Allen Duncan Charles Dill Georgia Cowart **The Musical World of Marie-Antoinette** Barrington James, 2021-07-14 For decades eighteenth century Paris had been declining into a baroque backwater Spectacles at the opera once considered fit for a king had become hell for the ears wrote

playwright Carlos Goldoni Then in 1774 with the crowning of Louis XVI and Marie Antoinette Paris became one of the world's most vibrant musical centers Austrian composer Christophe Willibald Gluck protégé of the queen introduced a new kind of tragic opera dramatic human and closer to nature The expressive pantomime known as ballet d'action forerunner of the modern ballet replaced stately court dancing Along the boulevards people whistled lighter tunes from the Italian opera where the queen's favorite composer Andre Modeste Gretry ruled supreme This book recounts Gluck's remaking of the grand operatic tragedy long symbolic of absolute monarchy and the vehement quarrels between those who embraced reform and those who preferred familiar baroque tunes or the sweeter melodies of Italy The turmoil was an important element in the ferment that led to the French Revolution and the beheading of the queen *French Theatre in the Neo-classical Era, 1550-1789* William D. Howarth, 1997-06-05 This 1997 book covers the period which saw the establishment in France of a centralized official theatre not only the Comédie Française the first national theatre but an Italian theatre and a state opera the often subversive independent theatres are also discussed Nearly 1 000 documents deal with censorship and other aspects of external control company management the acting profession dramatic theory and criticism theatre architecture settings and costumes audience composition and behaviour Over 120 pictorial documents architectural drawings technical engravings frontispieces portraits etc provide a visual dimension where relevant A full linking narrative and a copious bibliography help to make this an important reference work and a valuable research tool

The Performance of Male Nobility in Molière's Comédies-ballets Gretchen Elizabeth Smith, 2005 The comedie ballet was a spectacular theatrical genre which blossomed in the first year of Louis XIV's absolute rule 1661 flourished under the friendship of king and playwright during that decade 1664-1670 and faded even as Louis turned his attention to the new French opera in the early 1670s Though it lasted little more than a decade it stands not only as a unique chapter in Molière's career as a playwright but as a singular style of theatre Focusing on the topics of male nobility and class tensions Gretchen Smith examines a unique performance genre in a new way through its premiere performances in the context of the places periods performers and the semiotics of practical theatre Through telling the story of the comedies ballets the author redefines the Baroque as an era which shaped our post modern ideas about performance as a social as well as theatrical construct about magnificence as a commodity and a product to be bought or exported about the seduction of the public spotlight and about the political outcome of patronage and art dimensions that are often neglected or understudied by literary scholars Grounded in the disciplines of theatre history literary analysis semiotics performance study and gender studies this study will also be useful for scholars French European and early modern history and literature It contributes much to our understanding of Molière the genre of the comedie ballet and the various layers of meaning in royal festival theater *Journal of the American Musicological Society* American Musicological Society, 1948

Historical Dictionary of Baroque Music Joseph P. Swain, 2013-06-06 Although it lies far back running roughly from about 1600 to 1750 the Baroque period is far from forgotten

and Baroque music is played widely today as well exercising numerous musicians and attracting rather substantial audiences It experienced the emergence of a new sort of music increasingly secular and increasingly good listening if you will and also the start of opera Some of the Baroque composers appear among the most popular of all time such as Bach Handel and Vivaldi So yes this is a book for researchers but it is also a good book for anyone who enjoys this music The Historical Dictionary of Baroque Music certainly fills a significant space in the whole sub series on music since it tells us much more not only about the music but also the age that generated it This is done particularly well in an insightful introduction with the flow of events traced by the chronology The dictionary section fills in the missing details with over 400 entries on the most important composers and musicians some of the musical works themselves important places and institutions and a smattering of technical terms The bibliography directs us to further reading

Women on the Stage in Early Modern France Virginia Scott, 2010-07-08 Focusing on actresses in France during the early modern period Virginia Scott examines how the stereotype of the actress has been constructed The study then moves beyond that stereotype to detail the reality of the personal and artistic lives of women on the French stage from the almost unknown Marie Ferr who signed a contract for 12 livres a year in 1545 to perform the antiquailles de Rome or other histories moralities farces and acrobatics in the provinces to the queens of the eighteenth century Paris stage whose adventures have overshadowed their artistic triumphs The book also investigates the ways in which actresses made invaluable contributions to the development of the French theatre in the seventeenth and eighteenth centuries and looks at the afterlives of such women as Armande B jart Marquise Du Parc Charlotte Desmares Adrienne Lecouvreur and Hippolyte Clairon in biographies plays and films

The Eighteenth Century, 1996

The Late Baroque Era: Vol 4. From The 1680s To 1740 George J Buelow, 2016-03-04 Covers the development of musical life in the great centres of European music Paris Vienna London and the courts of Italy and Germany The contributions of Handel and Bach and their lesser colleagues are set in their historical and sociological context

Fontainebleau Operas for the Court of Louis XV of France by Jean-Philippe Rameau (1683-1764) Paul Francis Rice, 2004 During the eighteenth century the French court made yearly trips to the chateau of Fontainebleau during the autumn months partaking of the abundant hunting in the surrounding area and enjoying evenings of operas and plays presented by the leading performers from Paris Jean Philippe Rameau 1683 1764 the leading French composer of the period was asked to present 5 new operas at the chateau in 1753 and 1754 Only one of these works was ever published and three of the five were never heard in Paris Consequently these works have remained little known This book presents Rameau s works first heard at Fontainebleau in the context of their compositional and performance histories a context which is rich in court intrigues and social change This study is the first published work to investigate these operas in detail Rameau s relationship to the court and the public opera house of Paris is reevaluated and the richness of Rameau s musical imagination is revealed in works from his maturity

Baroque Music John H. Baron, 1993

Opera in the Age of Rousseau David

Charlton,2012-10-25 A wide ranging account of opera on stage and in society in the age of Rousseau from Rameau to Gluck

The Eighteenth Century Kevin L Cope,Robert C Leitz,2003 This reference work provides bibliographic details for students of 18th century studies 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 *From Plantation to Paradise?* David M. Powers,2014-05-01 In 1764 the first printing press was established in the French Caribbean colonies launching the official documentation of operas and plays performed there and marking the inauguration of the first theatre in the colonies A rigorous study of pre French Revolution performance practices in Guadeloupe Martinique and Saint Domingue now Haiti Powers s book examines the elaborate system of social casting in these colonies the environments in which nonwhite artists emerged and both negative and positive contributions of the Catholic Church and the military to operas and concerts produced in the colonies The author also explores the level of participation of nonwhites in these productions as well as theatre architecture d cor repertoire seating arrangements and types of audiences The status of nonwhite artists in colonial society the range of operas in which they performed their accomplishments praise criticism and the use of cr ole texts and white actors singers visage noirs with blackened faces present a clear picture of French operatic culture in these colonies Approaching the French Revolution the study concludes with an examination of the ways in which colonial opera was affected by slave uprisings the French Revolution the emergence of patriotic theatres and their role in fostering support for the king as well as the impact on subsequent operas produced in the colonies and in the United States *"China" as Theatrical Locus* Cathleen Morgan Cameron,2005 *Opera* Guy A. Marco,2001 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 Provided by publisher

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