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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

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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 ill s 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

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