

The Paris Opera: An
Encyclopedia of Operas,
Ballets, Composers, and
Performers; Growth and
Grandeur, 1815-1914

Pitou, Spire

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Paris Opera An Encyclopedia Of Operas Ballets

**Michael Ewans, Rosalind Halton, John A.
Phillips**



Paris Opera An Encyclopedia Of Operas Ballets:

The Paris Opera Spire Pitou,1983 The Paris Opera: An Encyclopedia of Operas, Ballets, Composers, and Performers Spire Pitou,1983 This second volume of The Paris Opera offers descriptions of balletic and lyrical compositions and biographical sketches of famous vocalists dancers choreographers composers and librettists Each entry pertaining to an opera or ballet identifies its composer librettist choreographer costumer set designer and the performers contributing to its creation and important revivals Contents of scenarios and librettos are reported scene by scene or act by act Basic bibliographies are provided with page references furnished for important books and periodicals The appendix lists all lyric and choreographic works extant and first performed at the Opera between 1715 and 1815 The creators of each work are listed along with its title genre and the date of its world premiere or initial performance at the Opera The Paris Op Era Spire Pitou,1983 **The Paris Opera: An Encyclopedia of Operas, Ballets, Composers, and Performers** Spire Pitou,1983-12-28 This encyclopaedia of operas ballets composers and performers begins with an introductory essay which aims to provide an appropriate overview and a necessary framework within which the detailed entries may be placed It emphasizes entries for works including operas diverse lyric compositions and ballets and biographical sketches including composers librettists performers directors choreographers and administrators The volume also contains extended synopses of unusual and obscure operas as well as a repertory list of works dating from 1671 to 1715 in the appendix **The Paris Opéra** Spire Pitou,1985 **The Paris Opéra** Spire Pitou,1990 This monumental reference source is devoted to the development of French opera and ballet during the hundred years between the return of the Bourbons to the throne of France following the collapse of the Napoleonic empire and the outbreak of World War I in 1914 Focusing on works performed and personalities active at the Paris Opera during this period the volume includes a detailed introduction that relates the 19th century history of the Opera to events that took place prior to 1815 the main encyclopedia section covering operas and ballets singers and dancers composers and choreographers librettists and scenarists also included are three helpful bibliographies The Paris Opera: An Encyclopedia of Operas, Ballets, Composers, and Performers Spire Pitou,1983-12-28 This encyclopaedia of operas ballets composers and performers begins with an introductory essay which aims to provide an appropriate overview and a necessary framework within which the detailed entries may be placed It emphasizes entries for works including operas diverse lyric compositions and ballets and biographical sketches including composers librettists performers directors choreographers and administrators The volume also contains extended synopses of unusual and obscure operas as well as a repertory list of works dating from 1671 to 1715 in the appendix **The Paris Opéra** Spire Pitou,1990 **The Paris Opéra** Spire Pitou, The Paris Opéra Spire Pitou,1985 **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

The Bals Publics at the Paris Opéra in the Eighteenth Century Richard Templar Semmens, 2004 The range of possibilities for what was termed a ball in eighteenth century France was quite considerable At one extreme were the carefully regulated bals par s at the other were the elaborately staged bals masqu s Alternatively a bal could also be an entirely impromptu affair Throughout this colorful range of possibilities the repertoire of dance styles and types was generally shared dances figures new as well as old for couples and group dances among which the contredanse reigned supreme There was another kind of ball however that has not yet been examined systematically by scholars The bals publics held at the opera house in Paris were initiated not long after Louis XIV s death in 1715 and remained popular until the fall of the ancienne r gime This book explores the advent and early development of the bal public through 1763 when a fire destroyed the home of the Acad mie Royale de Musique the Opera The bal public was unlike any other kind of ball although as with bals masqu s those in attendance were masked This study aims in part to explore how the bal public might have influenced social dancing more generally By 1744 there was a dramatic shift in social modeling from the royal balls at Versailles and elsewhere to the public balls at the Opera

French Baroque Opera: A Reader Caroline Wood, Graham Sadler, 2017-07-14 From the outset French opera generated an enormous diversity of literature familiarity with which greatly enhances our understanding of this unique art form Yet relatively little of that literature is available in English despite an upsurge of interest in the Lully Rameau period during the past two decades This book presents a wide ranging and informative picture of the organization and evolution of French Baroque opera its aims and aspirations its strengths and weaknesses Drawing on official documents theoretical writings letters diaries dictionary entries contemporary reviews and commentaries it provides an often entertaining insight into Lully s once proud Royal Academy of

Music and the colourful characters who surrounded it The translated passages are set in context and readers are directed to further scholarly and critical writings in English Readers will find this new updated edition easier to use with its revised and expanded translations supplementary explanatory content and new illustrations **The Diaries of Giacomo Meyerbeer: The last years, 1857-1864** Giacomo Meyerbeer, 1999 Volume 4 is devoted to the last years 1857-64 while age and declining health saw a waning of the composer's personal optimism It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life as well as a bibliography **The Collected Writings of Franz Liszt** Janita R. Hall-Swadley, 2012-04-20 During his early years Franz Liszt worked as a traveling piano virtuoso his adventures highlighted by his entrance into the literary world as a correspondent for the most popular French journals of his time In this second volume of Janita Hall Swadley's *The Collected Writings of Franz Liszt* Liszt's work as a music essayist and journalist is on full display In his essays readers will see the influence of the revolutionary theories of Hugues Felicit Robert de Lamennais Victor Hugo and Francois Ren de Chateaubriand as Liszt boldly calls for social reforms on behalf of musicians and musical institutions from demands for a repertoire of church music of divine praise to the timely publication of inexpensive music editions In addition to Liszt's scandalous review of Sigismond Thalberg and the fiery exchange that ensued the essays include his testimonies to living composers Giacomo Meyerbeer and Robert Schumann and the recently deceased Niccol Paganini Alongside the essay this new translation of Liszt's letters opens a window onto the composer's immersion in the Italian countryside where he paints a portrait of a rich musical landscape Liszt regales his correspondents with amusing anecdotes at Sand's Italian country estate in Nohant describes the beautiful landscape and artistic treasures of Italy from his residence on Lake Como defends himself from Heinrich Heine's accusations of his ill seated character discusses the religious aesthetic of Raphael's painting and offers his thoughts on the interconnectedness of all the arts Including two complete facsimile reproductions of the existing manuscripts for *De la situation des artistes* and *Sur Paganini propos de sa mort* Essays and Letters of a Traveling Bachelor of Music is a must read for student and scholars of 19th century classical music

Dance in Handel's London Operas Sarah Yuill McCleave, 2013 Handel set himself apart from his contemporaries by employing choreographed instrumental music to complement and reinforce the emotional impact of his operas Of his fifty three operas no fewer than fourteen including ten written for the London stage feature dances This book explores the relationship between music drama and dance in these London works dispelling the notion that dance was a largely peripheral element in Italian language operas prior to those of Gluck Taking a chronological approach the author examines operas written throughout various periods in Handel's life beginning with his early London operas including his time at the Royal Music Academy and the Sall operas of the 1730s and concluding with his unstaged dramatic opera *Alceste* 1750 In considering the various influences on Handel particularly the London stage the author blends analysis of information from eighteenth century treatises with that found in more modern studies offering an informed and imaginative understanding of

the role dance played in the work of this major figure one who remained responsive throughout his career to the vital and innovative theatrical environment in which he worked

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 320 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

Chien d'or/The Golden Dog William Kirby, Mary Jane Edwards, 2012-03-23 William Kirby's *Le Chien d'or* or *The Golden Dog* a dramatic historical romance that vividly details the intertwined French and English foundations of Canada is one of the nation's best known pieces of nineteenth century literature A complicated publishing history however resulted in severe distortions of the text so that each edition of the novel moved further from the author's original vision Now in the final work produced by the Centre for Editing Early Canadian Texts at Carleton University editor Mary Jane Edwards returns this beloved piece of literary history to its intended form First published in 1877 *Le Chien d'or* draws upon the threads of legend spun around the real life tablet of the Golden Dog which can still be seen in Quebec City The novel's author William Kirby begins his tale in the 1740s with the murder of the prosperous merchant who lived in the house that bore the tablet and brings his work to a tragic end that coincides with the destruction of France's North American empire Weaving historical literary and religious allusions together with a powerful lyricism *Le Chien d'or* develops an epic narrative of the heroic past and promising future of the Dominion of Canada Though many versions of *Le Chien d'or* have been published in both French and English very few people have read what the author intended to see in print This edition brings Kirby's unfulfilled legacy full circle by presenting a critically reliable version of his iconic Canadian novel

Théodore Rousseau and the Rise of the Modern Art Market Simon Kelly, 2021-03-25 The 19th century in France witnessed the emergence of the structures of the modern art market that remain until this day This book examines the relationship between the avant garde Barbizon landscape painter Théodore Rousseau 1812-1867 and this market exploring the constellation of patrons art dealers and critics who surrounded the artist It argues for the pioneering role of Rousseau his patrons and his public in the origins of the modern art market and in so doing shifts attention away from the more traditional focus on the novel careers of the Impressionists and their supporters Drawing on extensive archival research the book provides new insight into the role of the modern artist as professional It provides a new understanding of the complex iconographical and formal choices within Rousseau's work rediscovering the original radical charge that once surrounded the artist's work and led to extensive and peculiarly modern tensions with the market place

Music Research Michael Ewans, Rosalind Halton, John A. Phillips, 2004 No further information has been provided for this title

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