

THE NATION'S IMAGE



FRENCH GRAND OPERA AS POLITICS AND POLITICIZED ART

Jane Fulcher

Old
World

Nations Image French Grand Opera As Politics And Politicized Art

Helen M. Greenwald



Nations Image French Grand Opera As Politics And Politicized Art:

The Nation's Image Jane Fulcher, 2002-08-08 Professor Fulcher argues that French grand opera was a subtly used tool of the state

French Grand Opera and the Historical Imagination Sarah Hibberd, 2009-04-30 Closely examining five French operas this book reveals how and why grand opera sought to bring the past alive

Opera in Paris from the Empire to the Commune Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Op ra at the expense of the vast range of other types of stage music produced in the capital op ra comique op rette com die vaudeville and m lodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume s overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author s previously published articles and essays fully updated for this volume and translated into English for the first time

Film Music: A History James Wierzbicki, 2009-01-21 Film Music A History explains the development of film music by considering large scale aesthetic trends and structural developments alongside socioeconomic technological cultural and philosophical circumstances The book s four large parts are given over to Music and the Silent Film 1894 1927 Music and the Early Sound Film 1895 1933 Music in the Classical Style Hollywood Film 1933 1960 and Film Music in the Post Classic Period 1958 2008 Whereas most treatments of the subject are simply chronicles of great film scores and their composers this book offers a genuine history of film music in terms of societal changes and technological and economic developments within the film industry Instead of celebrating film music masterpieces it deals logically and thoroughly with the complex machine whose smooth running allowed those occasional masterpieces to happen and whose periodic adjustments prompted the large scale twists and turns in film music s path

Imperial Germany Revisited Sven Oliver Müller, Cornelius Torp, 2013 The German Empire its structure its dynamic development between 1871 and 1918 and its legacy have been the focus of lively international debate that is showing signs of further intensification as we approach the centenary of the outbreak of World War I Based on recent work and scholarly arguments about continuities and discontinuities in modern German history from

Bismarck to Hitler well known experts broadly explore four themes the positioning of the Bismarckian Empire in the course of German history the relationships between society politics and culture in a period of momentous transformations the escalation of military violence in Germany's colonies before 1914 and later in two world wars and finally the situation of Germany within the international system as a major political and economic player The perspectives presented in this volume have already stimulated further argument and will be of interest to anyone looking for orientation in this field of research

Edinburgh Companion to Gothic and the Arts David Punter, 2019-08-05 The Gothic is a contested and complicated phenomenon extending over many centuries and across all the arts In *The Edinburgh Companion to the Gothic and the Arts* the range of essays run from medieval architecture and design to contemporary gaming and internet fiction from classical painting to the modern novel from ballet and dance to contemporary Goth music The contributors include many of the best known critics of the Gothic e.g. Hogle Punter Spooner Bruhm as well as newer names such as Kirk and Round The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well integrated book which will prove much more than a collection of disparate essays but rather a distinctive contribution to a field

Sourcebook for Research in Music Phillip Crabtree, Donald H. Foster, 1993 This bibliography of bibliographies lists and describes sources from basic references to highly specialized materials Valuable as a classroom text and as a research tool for scholars librarians performers and teachers

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

Debussy and His World Jane F. Fulcher, 2001 Claude Debussy's Paris was factionalised politicised and litigious This text aims to capture the complexity of the composer's restless personal and artistic identity within the context of fin de siècle Paris

The Cambridge History of Nineteenth-Century Music Jim Samson, 2001-12-03 First published in 2002 this

comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field **Views from the Margins** Kevin J. Callahan, Sarah Ann Curtis, 2008-01-01 What does it mean to be French What constitutes Frenchness Is it birth language attachment to republicanism adherence to cultural norms In contemporary France these questions resonate in light of the large number of non French and non European immigrants many from former French colonies who have made France home in recent decades Historically French identity has long been understood as the product of a centralized state and culture emanating from Paris that was itself central to European history and civilization Likewise French identity in terms of class gender nationality and religion mainly has been explained as a strong indivisible core against which marginal actors have been defined This collection of essays offers examples drawn from an imperial history of France that show the power of the periphery to shape diverse and dynamic modern French identities at its center Each essay explains French identity as a fluid process rather than a category into which French citizens and immigrants are expected to fit In using a core periphery framework to explore identity creation *Views from the Margins* breaks new ground in bringing together diverse historical topics from politics religion regionalism consumerism nationalism and gendered aspects of civic and legal engagement **Historical Dictionary of Romantic Music** John Michael Cooper, 2024-02-12 Library Journal praises the book as an excellent one volume ready reference resource for students researchers and others interested in music history *Historical Dictionary of Romantic Music* Second Edition covers the persons ideas practices and works that made up the worlds of Western music during the long 19th century ca 1780 1918 It s the first book to recognize that Romantic music was very nearly a global phenomenon It includes more women more Black musicians and other musicians of color and more exponents of musical Romanticism from Central and South America as well as Central and Eastern Europe than any other single volume study of Romantic music thus challenging the conventional hegemony of musical Romanticisms by men and by Western European nations This book includes entries on topics including anti-Semitism sexism and racism that were pervasive and defining to the worlds of musical Romanticism but are rarely addressed in general studies of that subject It includes Romantic musicians who were not primarily composers as well as topics such as the Haitian Revolution spirituals and ragtime that were more important for music in the long 19th century than is generally acknowledged The result is an expansive inclusive diverse and more richly textured portrayal of Romantic music than is elsewhere available *Historical Dictionary of Romantic Music* Second Edition contains a chronology an introduction an extensive bibliography and a dictionary section with more than 600 cross referenced entries on traditions famous pieces persons places technical terms and institutions of Romantic music This book is an excellent resource for students researchers and anyone wanting to know more about Romantic music *Giacomo Meyerbeer* Robert Ignatius Letellier, 2019-01-31 Giacomo Meyerbeer was once one of the most famous of all opera composers enjoying into the twentieth century the same universal admiration and performance as a composer like Puccini does today Through a series of adverse factors his reputation was seriously damaged

with the resurgence of nationalism and the growing anti-Semitism in France and Germany at the end of the nineteenth century the propagation of a Wagnerian operatic aesthetic the decline of the bel canto vocal tradition and the disfavour manifested towards the heroism of French grand opera All these factors and especially the ban on his music in Nazi Germany meant that Meyerbeer's reputation was seriously overshadowed in the years after the Second World War During the 1960s and 1970s a tentative interest began to manifest itself and with the advent of the new millennium a growing rediscovery of his operas has been apparent Not least in this process has been the recovery of all the composer's private papers and their scholarly editing His life and work have been the subject of a growing number of informed studies which have enabled radical reassessment This volume takes a fresh look at this process of rediscovery by considering the composer in terms of the primary sources diaries and letters now available for forming a more complete and detailed biography unclouded by prejudicial or uninformed opinions The extraordinary nature of Meyerbeer's Jewish background and the role of this family in Prussian emancipation are also considered Most importantly however his life and works are presented in a critical chronology that is fundamentally based on his own private papers with testimony both positive and negative from many contemporary sources A detailed iconography is integral to this process and helps to bring Meyerbeer's story and music more vividly to life

French Vocal Literature Georgine Resick, 2017-12-22 French Vocal Literature Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment suitable for recitals concerts and church performances Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines such as poetry literature dance painting and decorative arts as well as political and social currents pertinent to musical evolution Developments in French style and genre and comparisons among individual composers and national styles are traced through a network of musical influence French Vocal Literature is ideally suited for voice teachers and coaches as well as student and professional performers The companion website frenchvocalliterature.com provides publication information a discography links to online recordings and scores a chronology of events pertinent to music a genealogy of royal dynasties and a list of governmental regimes

The Frightful Stage Robert Justin Goldstein, 2009-03-01 In nineteenth century Europe the ruling elites viewed the theater as a form of communication which had enormous importance The theater provided the most significant form of mass entertainment and was the only arena aside from the church in which regular mass gatherings were possible Therefore drama censorship occupied a great deal of the ruling class's time and energy with a particularly focus on proposed scripts that potentially threatened the existing political legal and social order This volume provides the first comprehensive examination of nineteenth century political theater censorship at a time in the aftermath of the French Revolution when the European population was becoming increasingly politically active

When Ballet Became French Ilyana Karthas, 2015-09-01 For centuries before the 1789 revolution ballet was a source of

great cultural pride for France but by the twentieth century the art form had deteriorated along with France's international standing. It was not until Serge Diaghilev's Ballets Russes found success in Paris during the first decade of the new century that France embraced the opportunity to restore ballet to its former glory and transform it into a hallmark of the nation. In *When Ballet Became French* Ilyana Karthas explores the revitalization of ballet and its crucial significance to French culture during a period of momentous transnational cultural exchange and shifting attitudes towards gender and the body. Uniting the disciplines of cultural history, gender and women's studies, aesthetics and dance history, Karthas examines the ways in which discussions of ballet intersect with French concerns about the nation, modernity and gender identities, demonstrating how ballet served as an important tool for France's project of national renewal. Relating ballet commentary to themes of transnationalism, nationalism, aesthetics, gender and body politics, she examines the process by which critics, artists and intellectuals turned ballet back into a symbol of French culture. The first book to study the correlation between ballet and French nationalism, *When Ballet Became French* demonstrates how dance can transform a nation's cultural and political history.

Focus: Music, Nationalism, and the Making of the New Europe Philip V. Bohlman, 2010-09-13 Two decades after the fall of communism in Eastern Europe and one decade into the twenty-first century, European music remains one of the most powerful forces for shaping nationalism. Using intensive fieldwork throughout Europe, from participation in alpine foot pilgrimages to studies of the grandest music spectacle anywhere in the world, the Eurovision Song Contest, Philip V. Bohlman reveals the ways in which music and nationalism intersect in the shaping of the New Europe. *Focus: Music, Nationalism and the Making of the New Europe* begins with the emergence of the European nation-state in the Middle Ages and extends across long periods during which Europe's nations used music to compete for land and language and to expand the colonial reach of Europe to the entire world. Bohlman contrasts the national and the nationalist in music, examining the ways in which their impact on society can be positive and negative, beneficial for European cultural policy and dangerous in times when many European borders are more fragile than ever. The New Europe of the twenty-first century is more varied, more complex and more politically volatile than ever, and its music resonates fully with these transformations.

The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of *The Harvard Dictionary of Music* is the essential guide for musicians, students and everyone who appreciates music.

Pleasure Wars: The Bourgeois Experience, Victoria to Freud Peter Gay, 1998-01-17 A master historian shows us a new side of the Victorian Era: the role of the bourgeois as reactionaries, revolutionaries and middle of the roaders in the passage of high culture toward modernism. The Victorians, in this richly peopled narrative, maneuvered through decades marked by frequent shifts in taste: some seeking safety in traditional styles, others drawn to the avant-garde of artists, composers and writers. Peter Gay's panoramic survey offers a fresh view of the ideas and sensibilities that dominated

Victorian culture Pleasure Wars Peter Gay, 1998 Whereas *Education of the Senses* focused on the sexual attitudes and practices of the nineteenth century Bourgeoisie *The Tender Passion* concentrates on their notions of love No less revisionist than he was in his first volume Gay argues here that the Victorians were able not only to enjoy their sexuality but to know love in its most exalted sense The realities of love for the Victorians he shows came much closer to their ideals than many have thought Gay delves into a huge body of material from philosophical treatises to medical texts from letters and diaries to works of fiction The book is replete with fascinating insights into the lives and works of individual Victorians Dickens Stendhal Wagner Oscar Wilde Beatrice Potter and Sydney Webb among them and his discussions range from the discovery of homosexuality to the ways love was diverted or disguised in music and religion

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