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OPERA AND BALLET CRITICISM IN FRANCE
FROM THE REVOLUTION TO 1848



*Edited by
Roger Parker
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Reading Critics Reading Opera And Ballet Criticism In France From The Revolution To 1848

Doug Fullington, Marian Smith



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 Grétry's Operas and the French Public R.J. Arnold, 2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try s earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try s appeal was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try s attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try s work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music

The Cambridge Companion to Opera Studies Nicholas Till, 2012-10-18 The first comprehensive attempt to map the current field of opera studies by leading scholars in the discipline

Five Ballets from Paris and St. Petersburg Doug Fullington, Marian Smith, 2024-03-26 This book offers something entirely new detailed scene by scene descriptions of the action and dancing of Giselle Paquita Le Corsaire La Bayad re and Raymonda bringing the reader far closer to what the audience saw when the curtain went up on these five classic story ballets than has heretofore been possible Drawing on archival documents the authors show that these ballets were like today s pop entertainment funnier more violent more spectacular and with female characters far stronger than one might expect This rigorously researched book fills huge gaps in dance history and is bound to be of interest to practitioners scholars and devotees of ballet and the arts "Art, Theatre,

and Opera in Paris, 1750-1850 " Richard Wrigley, 2017-07-05 Art Theatre and Opera in Paris 1750 1850 Exchanges and Tensions maps some of the many complex and vivid connections between art theatre and opera in a period of dramatic and challenging historical change thereby deepening an understanding of familiar and less familiar artworks practices and critical strategies in the eighteenth and nineteenth centuries Throughout this period new types of subject matter were shared fostering both creative connections and reflection on matters of decorum legibility pictorial and dramatic structure Correspondances were at work on several levels conception design and critical judgement In a time of vigorous social political and cultural contestation the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny Scholars from art history French theatre studies and musicology trace some of those connections and clashes making visible the intimately interwoven and entangled world of the arts Protagonists include Diderot Sedaine Jacques Louis David Ignace Eug Marie Degotti Marie Malibran Paul Delaroche Casimir Delavigne Marie Dorval the Bleeding Nun from Lewis s The Monk the Com e Fran se and Etienne Jean Del uze 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. Lestine 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. Melodramatic

Voices: Understanding Music Drama Sarah Hibberd, 2016-04-22 The genre of melodrama, grand spectacle, that emerged in the boulevard theatres of Paris in the 1790s and which was quickly exported abroad, expressed the moral struggle between good and evil through a drama of heightened emotions. Physical gesture, mise en scene, and music were as important in communicating meaning and passion as spoken dialogue. The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth century music drama, broadly defined as spoken plays with music, operas, and other hybrid genres that combine music with text and/or image. This relationship is examined closely, and its evolution in the twentieth century in selected operas, musicals, and films is understood as an extension of this nineteenth century aesthetic. The book therefore develops our understanding of opera in the context of melodrama's broader influence on musical culture during the nineteenth and twentieth centuries. This book will appeal to those interested in film studies, drama, theatre, and modern languages, as well as music and opera. *Giacomo Meyerbeer* Jennifer Jackson, 2011-05-25

Giacomo Meyerbeer 1791-1864 was the most successful composer of grand operas in nineteenth century Paris, whose music continued to be frequently performed worldwide into the following century. Today, recent scholars acknowledge his stature, but his operas have become stage rarities. There is normally a gap on shelves in libraries and bookshops between Mendelssohn and Mozart, Messiaen and Monteverdi, for the better resourced. There is no biography or broad evaluation of Meyerbeer in print in English. This study of the vicissitudes of Meyerbeer's reputation complements introductions to his works and the volumes of academic essays in English and other European languages. While reputation forming has recently offered several interesting studies, it is rare for a composer to be the subject. This volume will be of interest primarily to opera enthusiasts and to libraries and musicologists worldwide. 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 approach to the history of grand opera *Grand Illusion* Phantasmagoria in Nineteenth Century Opera explores the illusion and illumination behind the form s rise to cultural eminence Renowned opera scholar Gabriela Cruz argues that grand opera worked to awaken memory and feeling in a way never before experienced in the opera house asserting that the concept of spectacle was the defining cultural apparatus of the art form after the 1820s Parisian audiences at the Acad mie Royale de Musique were struck by the novelty and power of grand opera upon the introduction of gaslight illumination a technological innovation that quickly influenced productions across the Western operatic world With this innovation grand opera transformed into an audio visual spectacle delivering dream like images and evoking the ghosts of its audiences past Through case studies of operas by Giacomo Meyerbeer Richard Wagner and Giuseppe Verdi Cruz demonstrates how these works became an increasingly sophisticated medium by which audiences could conjure up the past and be transported away from the breakdown of modern life A historically informed narrative that traverses far and wide from dingy popular theatres in post revolutionary Paris to nautical shows in London and finally to Egyptian mummies *Grand Illusion* provides a fresh departure from previous scholarship highlighting the often neglected visual side of grand opera

The Frightful Stage Robert Justin Goldstein,2009 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

Investigating Musical Performance Gianmario Borio,Giovanni Giuriati,Alessandro Cecchi,Marco Lutz,2020-05-21 *Investigating Musical Performance* considers the wide range of perspectives on musical performance made tangible by the cross disciplinary studies of the last decades and encourages a comparison and revision of theoretical and analytical paradigms The chapters present different approaches to this multi layered phenomenon including the results of significant research projects The

complex nature of musical performance is revealed within each section which either suggests aspects of dialogue and contiguity or discusses divergences between theoretical models and perspectives Part I elaborates on the history current trends and crucial aspects of the study of musical performance Part II is devoted to the development of theoretical models highlighting sharply distinguished positions Part III explores the relationship between sign and sound in score based performances finally the focus of Part IV centres on gesture considered within different traditions of musicmaking Three extra chapters by the editors complement Parts I and III and can be accessed via the online Routledge Music Research Portal The volume shows actual and possible connections between topics problems analytical methods and theories thereby reflecting the wealth of stimuli offered by research on the musical cultures of our times

Listening Well Ora Frishberg Saloman, 2009 The twelve essays in *Listening Well* illuminate aesthetic educative and evaluative strategies utilized by writers in Paris Boston and New York to guide listeners in confronting the challenges of musical modernity between 1764 and 1890 They interpret criticism from treatises journals and newspapers for its importance in cultural history and consider the reception of major works by Beethoven and by Berlioz The essays explore contrasting responses to new operas and symphonies by composers librettists authors critics and conductors as well as by writers including Chabanon Lac p de Berlioz Urhan D Ortigue Dwight Fuller Watson and Hassard Readers interested in perceptions of Classicism and Romanticism in music as they relate to French German and American literature and criticism will discover how audiences on both sides of the Atlantic were encouraged to listen attentively to the new and controversial in music of the eighteenth and nineteenth centuries

Building the Operatic Museum William James Gibbons, 2013 Focusing on the operas of Mozart Gluck and Rameau *Building the Operatic Museum* examines the role that eighteenth century works played in the opera houses of Paris around the turn of the twentieth century These works mostly neglected during the nineteenth century became the main exhibits in what William Gibbons calls the Operatic Museum a physical and conceptual space in which great masterworks from the past and present could like works of visual art in the Louvre entertain audiences while educating them in their own history and national identity Drawing on the fields of musicology museum studies art history and literature Gibbons explores how this museum transformed Parisian musical theater into a place of cultural memory dedicated to the display of French musical greatness William Gibbons is Associate Professor of Musicology at Texas Christian University

Liszt and the Symphonic Poem Joanne Cormac, 2017-10-26 A fresh evaluation of Liszt s symphonic poems based on contextual philosophical and musical evidence

The Cambridge Companion to Ballet Marion Kant, 2007-06-07 A collection of essays by international writers on the evolution of ballet

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