

CHARLES DILL

# Monstrous Opera

*Rameau and the Tragic Tradition*



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# Monstrous Opera

**Charles Dill**



## **Monstrous Opera:**

**Monstrous Opera** Charles Dill, 2014-07-14 One of the foremost composers of the French Baroque operatic tradition Rameau is often cited for his struggle to steer lyric tragedy away from its strict Lullian form inspired by spoken tragedy and toward a more expressive musical style In this fresh exploration of Rameau's compositional aesthetic Charles Dill depicts a much more complicated figure one obsessed with tradition music theory his own creative instincts and the public's expectations of his music Dill examines the ways Rameau mediated among these often competing values and how he interacted with his critics and with the public The result is a sophisticated rethinking of Rameau as a musical innovator In his compositions Rameau tried to highlight music's potential for dramatic meanings But his listeners who understood lyric tragedy to be a poetic rather than musical genre were generally frustrated by these attempts In fact some described Rameau's music as monstrous using an image of deformity to represent the failure of reason and communication Dill shows how Rameau answered his critics with rational theoretical arguments about the role of music in lyric tragedy At the same time however the composer sought to placate his audiences by substantially revising his musical texts in later performances sometimes abandoning his most creative ideas *Monstrous Opera* illuminates the complexity of Rameau's vision revealing not only the tensions within the music but also the conflicting desires that drove the man himself caricatured by his contemporaries as a monster Originally published in 1998 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

**Aesthetics of Opera in the Ancien Régime, 1647-1785** Downing A. Thomas, 2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A. Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

*Opera* Guy A. Marco, 2002-05-03 *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 **Opera** Alan Riding, Leslie Dunton-Downer, 2022-08-16 Experience the passion and drama of the world's greatest operas with this sumptuously illustrated visual guide Immerse yourself in more than 75 years of the world's most celebrated operas and discover the fascinating stories behind them Explore the lives of opera singers such as Maria Callas Luciano Pavarotti and Jonas Kaufmann Meet composers such as Mozart Wagner and Britten and the librettists with whom they collaborated to create the magical blends of words and music that make up opera From its origins in the 17th century courts of Italy to live screenings in public spaces today Opera The Definitive Illustrated History follows the history of opera from Monteverdi's L'Orfeo in 1607 to *Così fan tutte* La Bohème and modern operas such as *Brokeback Mountain* It explains musical terminology traces historical developments and sets everything in cultural context Filled with photographs of all the key figures and performances this ebook revels in the sets and costumes that make up the grand spectacle of opera It also explores the great opera houses of the world such as La Scala in Milan the Met in New York and the Sydney Opera House Opera The Definitive Illustrated History is the essential book for anyone who wants to understand and enjoy the constantly evolving world of opera

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 *Opera as Anthropology* Vlado Kotnik, 2016-09-23 This book contemplates the relationship between opera and anthropology It rests on the following central arguments on the one hand opera is quite a new and exotic topic for anthropologists while on the other anthropology is still

perceived as an unusual approach to opera Both initial arguments are indicative of the current situation of the relationship between anthropological discipline and opera research The book introduces the work of anthropologists and ethnographers whose personal and professional affinity for opera has been explicated in their academic and biographical accounts Anthropological ethnological ethnographic and semiotic accounts of opera by Claude Lévi Strauss Michel Leiris William O Beeman Denis Laborde Paul Atkinson and Philippe Joseph Salazar establish that opera can be a pertinent object of anthropological interest ethnographic investigation cultural analysis and historical reflection By touching on opera not merely as a musical aesthetic or artistic category but as a social cultural historical and transnational phenomenon that over the last four centuries has significantly influenced and reflected the identity of Western culture and society this monograph suggests that opera and anthropology no longer need be alien to one another *Operatic Migrations* Downing A.

Thomas, 2017-07-05 This volume takes an interdisciplinary approach to studying a wide range of subjects associated with the creation performance and reception of opera in varying social and historical contexts from the eighteenth to the twentieth centuries Each essay addresses migrations between genres cultures literary and musical works modes of expression media of presentation and aesthetics Although the directions the contributions take are diverse they converge in significant ways particularly with the rebuttal of the notion of the singular nature of the operatic work The volume strongly asserts that works are meaningfully transformed by the manifold circumstances of their creation and reception and that these circumstances have an impact on the life of those works in their many transformations and on a given audience's experience of them Topics covered include transformations of literary sources and their migration into the operatic genre works that move across geographical and social boundaries into different cultural contexts movements between media and or genre as well as alterations through interpretation and performance of the composer's creation the translation of spoken theatre to lyric theatre the theoretical issues contingent on the rendering of speech into song and the transforming effects of aesthetic considerations as they bear on opera Crossing over disciplinary boundaries between music literary studies history cultural studies and art history the volume enriches our knowledge and understanding of the operatic experience and the works The book will therefore appeal to those working in the field of music literary and cultural studies and to those with a particular interest in opera and musical theatre "Opera Remade, 1700-1750" Charles Dill, 2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera **Opera and the Political Imaginary in Old Regime France** Olivia Bloechl, 2018-03-01

From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the

absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the tragédie en musique In *Opera and the Political Imaginary in Old Regime France* however Olivia Bloechl reveals another layer of French opera's political theater The make-believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaux hailing glorious majesty What's more opera's creators dispersed sovereign-like dignity and powers well beyond the genre's larger-than-life rulers and gods to its lovers magicians and artists This speaks to the genre's distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience underlying and sometimes working against ancien régime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought

**A History of Opera** Carolyn Abbate, Roger Parker, 2015-09-08 The best single volume ever written on the subject such is its range authority and readability *Times Literary Supplement* Why has opera transfixed and fascinated audiences for centuries Carolyn Abbate and Roger Parker answer this question in their effervescent witty *Die Welt* Germany retelling of the history of opera examining its development the musical and dramatic means by which it communicates and its role in society Now with an expanded examination of opera as an institution in the twenty-first century this lucid and sweeping Boston Globe narrative explores the tensions that have sustained opera over four hundred years between words and music character and singer inattention and absorption Abbate and Parker argue that though the genre's most popular and enduring works were almost all written in a distant European past opera continues to change the viewer physically emotionally intellectually with its enduring power

***Eyewitness Companions: Opera*** Leslie Dunton-Downer, 2006-10-30 Spanning 400 years of musical drama *Eyewitness Companions Opera* is your guide to the musical world Explore operas and composers from the late Renaissance on including such classical masters as Verdi Puccini and Bizet *Eyewitness Companions Opera* is the complete visual guidebook to the great operas their composers and performance history *Eyewitness Companions Opera* includes more than 160 operas by 66 composers around the world This richly illustrated eBook includes act-by-act plot synopses and storyline highlights plus detailed profiles cover composers Librettists singers and more

**Music and the French Enlightenment** Cynthia Verba, 2017 Prompted by controversial views of the composer theorist Jean-Philippe Rameau the leading figures of the French Enlightenment engaged in a vigorous philosophical debate about the nature of music Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment In the newly revised edition of *Music and the French Enlightenment* Cynthia Verba updates this fascinating story with the prolific scholarship that has emerged since the book was first published rear cover

**The Essential Early Romantic Collection** Chester Music, 2006-05-14 The Essential Early

Romantic Collection presents a sumptuous selection of the very best Keyboard music of the early Romantic era by composers ranging from Schubert to Chopin and beyond all presented in one superb volume for intermediate level solo piano The music of the Romantic era is characterised by progressive innovations in both tonal and formal expression The works of Chopin Liszt and Schubert form an absolutely essential repertoire for any serious Piano student forever pushing the boundaries of diatonic harmony timing and texture into evermore complex worlds of emotion Every piece in this anthology is rich in heritage and familiar to the ears of music lovers the world over Take this opportunity to transform your repertoire the music has been expertly adapted to appeal to the intermediate soloist whilst retaining all the beauty and character of the original works There s simply no better way to discover the music of the masters Songlist Ave Maria Schubert Au Fond Du Temple Saint Duet From The Pearl Fishers Bizet Barcarolle from The Tales Of Hoffmann Offenbach The Can Can from La Ga t Parisienne Offenbach Casta Diva from Norma Bellini Consolation No 3 Liszt Eintritt from Waldszenen Schumann Fantasie Impromptu Op 66 Largo And Moderato Sections Chopin Flower Duet from Lakm Delibes Gopak from Sorotchinsky Fair Moussorgsky Haba era L amour Est Un Oiseau Rebelle from Carmen Bizet Impromptu Op 90 No 2 Schubert Impromptu No 3 In Gb Major Schubert Liebestr ume No 3 In Ab Major Dream Of Love Liszt March To The Scaffold from Symphonie Fantastique Berlioz Moment Musical Op 94 No 3 Schubert Nocturne from String Quartet No 2 Borodin Nocturne In Eb Op 9 No 2 Chopin Octet For Strings 1st Movement Mendelssohn O For The Wings Of A Dove Mendelssohn Panis Angelicus Franck Piano Concerto In A Minor 2nd Movement Intermezzo Schumann Polonaise In A Major Op 40 No 1 Military Polonaise Chopin Prelude from L arl sienne Bizet Pr lude In Db Major Op 28 No 15 Raindrop Prelude Chopin Pr lude In E Minor Op 28 No 4 Chopin Promenade from Pictures At An Exhibition Moussorgsky Radetsky March Strauss I Rakoczy March Liszt The Ride Of The Valkyries from Die Walk re Wagner Sailor s Chorus from The Flying Dutchman Wagner Scherzo D 593 No 1 Schubert Song Without Words Op 19 No 1 Sweet Remembrance Mendelssohn Song Without Words Op 38 No 6 Duetto Mendelssohn To The Evening Star from Tannh user Wagner Tr umerei from Kinderszenen Schumann Trout Quintet Op 114 4th Movement Andantino Schubert Valse In Db Major Op 64 No 1 Minute Waltz Chopin Valse Lente from Copp lia Delibes

**Studies in Eighteenth-Century Culture** Catherine E. Ingrassia,Jeffrey S. Ravel,2005-05-04 With this well illustrated new volume the SECC continues its tradition of publishing innovative interdisciplinary scholarship on the interpretive edge Essays include Misty Anderson Our Purpose is the Same Whitefield Foote and the Theatricality of MethodismTili Boon Cuill La Vraisemblance du merveilleux Operatic Aesthetics in Cazotte s Fantastic FictionSimon Dickie Joseph Andrews and the Great Laughter Debate The Roasting of AdamsLynn Festa Cosmetic Differences The Changing Faces of England and FranceBlake Gerard All that the heart wishes Changing Views toward Sentimentality Reflected in Visualizations of Sterne s Maria 1773 1888Jennifer Keith The Sins of Sensibility and the Challenge of Antislavery PoetryMary Helen McMurran Aphra Behn from Both Sides Translation in the Atlantic WorldLeslie Richardson Leaving her Father s House Locke Astell and Clarissa s Body

PoliticSandra Sherman The Wealth of Nations in the 1790sAlan Sikes Snip Snip Here Snip Snip There and a Couple of Tra La  
 Las The Rise and Fall of the Castrato SingerRivka Swenson Representing Modernity in Jane Barker s Galesia Trilogy Jacobite  
 Allegory and the Aesthetics of the Patch Work Subject *Mad Loves* Heather Hadlock,2016-07-26 In a lively exploration of  
 Jacques Offenbach s final masterpiece Heather Hadlock shows how Les Contes d Hoffmann summed up not only the  
 composer s career but also a century of Romantic culture A strange fusion of irony and profundity frivolity and nightmare the  
 opera unfolds as a series of dreamlike episodes peopled by such archetypes as the Poet the Beautiful Dying Girl the  
 Automaton the Courtesan and the Mesmerist Hadlock shows how these episodes comprise a collective unconscious Her  
 analyses touch on topics ranging from the self reflexive style of the protagonist and the music to parallels between  
 nineteenth century discourses of theater and medical science to fascination with the hysterical female subject Les Contes d  
 Hoffmann is also examined as both a continuation and a retraction of tendencies in Offenbach s earlier operettas and op ra  
 comiques Hadlock investigates the political climate of the 1870s that influenced the composer s vision and the reception of  
 his last work Drawing upon insights from feminist literary and cultural theory she considers how the opera s music and  
 libretto took shape within a complex literary and theatrical tradition Finally Hadlock ponders the enigmas posed by the score  
 of this unfinished opera which has been completed many times and by many different hands since its composer s death  
 shortly before the premiere in 1881 In this book the mad loves that drive Les Contes d Hoffmann a poet s love a daughter s  
 love erotic love and fatal attraction to music become figures for the fascination exercised by opera itself **Life of Richard  
 Wagner** Carl Friedrich Glasenapp,1902 **Tempesta** Clive McClelland,2017-10-13 Tempesta is a term coined in this book  
 applying to music that exhibits agitated or violent characteristics in order to evoke terror and chaos involving ideas like rapid  
 scale passages driving rhythmic figurations strong accents full textures and robust instrumentation including prominent  
 brass and timpani Music of this type was used for storm scenes which in operas of the 17th and 18th centuries are almost  
 invariably of supernatural origin and other frightening experiences such as pursuit madness and rage This stormy music  
 formed the ingredients of a particular style in the later 18th century that scholars in recent decades have referred to as  
 Sturm und Drang implying a relationship to German literature which I believe is unhelpful and misleading Haydn s so called  
 Sturm und Drang symphonies exhibit characteristics that are no different to his depictions of storms in his operas and sacred  
 music and there is no evidence of Haydn suffering some kind of personal crisis or even of him responding to the spirit of the  
 age He was simply exploring the expressive possibilities of the style for dramatic rhetorical effect Scholars have been  
 dissatisfied with the term for some time but no one has previously suggested an alternative The term tempesta therefore  
 applies to all manifestations of this kind of music a label that acknowledges the stormy origins of the style but which also  
 recognizes that it functions as a counterpart to ombra Tempesta contributed enormously to the continued popularity of  
 operas on supernatural subjects and quickly migrated towards sacred music and even instrumental music where it became



part of the topical discourse The music does not merely represent the supernatural it instills an emotional response in the listener Awe and terror had already been identified as sources of the sublime notably by Edmund Burke predating the German literary Sturm und Drang and the latter half of the century saw the rise of Gothic literature The supernatural remained popular in theaters and opera houses and special music that could produce an emotional response of such magnitude was a powerful tool in the composer s expressive armory

*Dramatic Expression in Rameau's Tragédie en Musique* Cynthia Verba,2013-02-21 Verba s fresh approach to understanding Rameau s role in the French Enlightenment focuses on dramatic expression in his musical tragedies

**Style and Performance for Bowed String Instruments in French Baroque Music** Mary Cyr,2016-04-01 Mary Cyr addresses the needs of researchers performers and informed listeners who wish to apply knowledge about historically informed performance to specific pieces Special emphasis is placed upon the period 1680 to 1760 when the viol violin and violoncello grew to prominence as solo instruments in France Part I deals with the historical background to the debate between the French and Italian styles and the features that defined French style Part II summarizes the present state of research on bowed string instruments violin viola cello contrebasse pardessus de viole and viol in France including such topics as the size and distribution of parts in ensembles and the role of the contrebasse Part III addresses issues and conventions of interpretation such as articulation tempo and character inequality ornamentation the basse continue pitch temperament and special effects such as tremolo and harmonics Part IV introduces four composer profiles that examine performance issues in the music of Elisabeth Jacquet de La Guerre Marin Marais Jean Baptiste Barri re and the Forquerays father and son The diversity of compositional styles among this group of composers and the virtuosity they incorporated in their music generate a broad field for discussing issues of performance practice and offer opportunities to explore controversial themes within the context of specific pieces

*Ombra* Clive McClelland,2012-03-09 Ombra is the term which applies to an operatic scene involving the appearance of an oracle or demon witches or ghosts Such scenes can be traced back to the early days of opera and were commonplace in the seventeenth century in Italy and France Operas based on the legends of Orpheus Iphigenia and Alcestis provide numerous examples of ombra and extend well into the eighteenth century Clive McClelland s *Ombra Supernatural Music in the Eighteenth Century* is an in depth examination of ombra and its many influences on classical music performance McClelland reveals that ombra scenes proved popular with audiences not only because of the special stage effects employed but also due to increasing use of awe inspiring musical effects By the end of the eighteenth century the scenes had come to be associated with an elaborate set of musical features including slow sustained writing the use of flat keys angular melodic lines chromaticism and dissonance dotted rhythms and syncopation tremolando effects unexpected harmonic progressions and unusual instrumentation especially involving trombones It is clearly distinct from other styles that exhibit some of these characteristics such as the so called Sturm und Drang or Fantasia Furthermore parallels can be drawn between these features

and Edmund Burke's sublime of terror thus placing ombra music on an important position in the context of eighteenth century aesthetic theory

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