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LULLY

studies

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David Tunley



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Lully Studies John Hajdu Heyer, 2000-12-07 The historical importance of composer Jean Baptiste Lully has long been recognised. Regarded as the founder of French opera as the embodiment of Baroque musical style and a key figure in the development of court ballet, his work enjoys popularity and scholarly interest. This volume presents the best research on Lully's life, his work, and his influence. Eleven essays by American and European scholars address a wide range of topics including Lully's genealogy, the *Tragédie Lyrique*, Lully's Palais Royal theatre, the collaboration with Molière, the transmission of Lully's work away from the Ile de France, and an unexplored link with Marcel Proust. Illustrated with musical examples and photographs, the volume also contains surprising archival discoveries about the composer's early life in Tuscany and new information about his manuscript sources. It will interest all those involved in the music of Lully and his time, whether musicologists, historians, performers, or listeners.

Studies in Seventeenth-Century Opera Beth L. Glixon, 2017-07-05 The past four decades have seen an explosion in research regarding seventeenth-century opera. In addition to investigations of extant scores and librettos, scholars have dealt with the associated areas of dance and scenery, as well as newer disciplines such as studies of patronage, gender, and semiotics. While most of the essays in the volume pertain to Italian opera, others concern opera production in France, England, Spain, and the Germanic countries.

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.

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 3-20 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 Historical Dictionary of Baroque Music Joseph P. Swain, 2023-05-08 Named a Library Journal Best Reference of 2023 Bravo An invaluable source for scholars and concertgoers Library Journal In the history of the Western musical tradition the Baroque period traditionally dates from the turn of the 17th century to 1750 The beginning of the period is marked by Italian experiments in composition that attempted to create a new kind of secular musical art based upon principles of Greek drama quickly leading to the invention of opera The ending is marked by the death of Johann Sebastian Bach in 1750 and the completion of George Frideric Handel's last English oratorio Jephtha the following year The Historical Dictionary of Baroque Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 500 cross referenced entries on composers instruments cities and technical terms This book is an excellent resource for students researchers and anyone wanting to know more about baroque music Dance and Drama in French Baroque Opera Rebecca Harris-Warrick, 2016-10-27 Since its inception French opera has embraced dance yet all too often operatic dancing is treated as mere decoration Dance and Drama in French Baroque Opera exposes the multiple and meaningful roles that dance has played starting from Jean Baptiste Lully's first opera in 1672 It counters prevailing notions in operatic historiography that dance was parenthetical and presents compelling evidence that the divertissement present in every act of every opera is essential to understanding the work The book considers the operas of Lully his lighter works as well as his tragedies and the 46 year period between the death of Lully and the arrival of Rameau when influences from the commedia dell'arte and other theatres began to inflect French operatic practices It explores the intersections of musical textual choreographic and staging practices at a complex institution the Académie Royale de Musique which upheld as a fundamental aesthetic principle the integration of dance into 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

Foundations of Musical Grammar Lawrence M. Zbikowski, 2017-08-24 Foundations of Musical Grammar makes a unique contribution to music theory by building on recent research in cognitive science and theoretical perspectives adopted from cognitive linguistics to present an account of the foundations of musical grammar In presenting this account it engages with music and the emotions gesture and social dance

New Perspectives on Marc-Antoine Charpentier Shirley Thompson, 2017-07-05 The tercentenary of Marc Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier 1643-1704 as one of the most important and inventive composers of the French Baroque The present book provides a snapshot of Charpentier scholarship in the early years of the new century Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research Between them they examine facets of the composer's compositional language and process aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque including aspects of patronage church and theatre Far from treating his output in isolation this book places it in the wider context alongside such composers as Lully Lalande Marais Franois Couperin and Rameau it also views the composer in relation to his Italian training In the process the under-examined question of influence who influenced Charpentier whom did he influence repeatedly comes to the fore The book's Foreword was written by H Wiley Hitchcock shortly before he died Hitchcock's own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough Appropriately the volume is dedicated to his memory

Performance Practice Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries both by its originators the composers and performers who introduced the works and later by revivalists This first of its kind Dictionary offers entries on composers musicians performers technical terms performance centers musical instruments and genres all aimed at elucidating issues in performance practice This A-Z guide will help students scholars and listeners understand how musical works were originally performed and subsequently changed over the centuries Compiled by a leading scholar in the field this work will serve as both a point of entry for beginners as well as a roadmap for advanced scholarship in the field

Franois Couperin and

'The Perfection of Music' David Tunley, 2016-04-15 François Couperin's contribution to the literature of baroque keyboard music has long been recognized. François Couperin and *The Perfection of Music* updates and expands upon David Tunley's valuable 1982 BBC Music Guide to the composer and examines the whole of Couperin's output including the organ masses, motets and chamber music in addition to the well-known works for harpsichord. Taking as its focal point Couperin's concept of the perfection of music through the union of the French and Italian styles, this book takes a more analytical approach to Couperin's work. Early chapters outline the main contrasting features of the two schools in the seventeenth and early eighteenth centuries and it becomes clear that Couperin's expressive power owed much to his fusion of the polarities of the French classical tradition with that of the Italian baroque. The book features a number of appendices including the prefaces to Couperin's work both in the original French and in English translation and a glossary of dances of the French baroque.

Popular Opera in Eighteenth-Century France David Charlton, 2021-12-16 A major re-orientation in understanding opera exploring musical comedies with spoken dialogue previously excluded from historical accounts. **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. *Dramatic Expression in Rameau's Tragédie en Musique* Cynthia Verba, 2013-02-21 Cynthia Verba's book explores the story of music's role in the French Enlightenment, focusing on dramatic expression in the musical tragedies of the composer-theorist Jean-Philippe Rameau. She reveals how his music achieves its highly moving effects through an interplay between rational design, especially tonal design, and the portrayal of feeling, and how this results in a more nuanced portrayal of the heroine. Offering a new approach to understanding Rameau's role in the Enlightenment, Verba illuminates important aspects of the theory-practice relationship and shows how his music embraced Enlightenment values. At the heart of the study are three scene types that occur in all of Rameau's tragedies: confession of forbidden love, intense conflict, and conflict resolution. In tracing changes in Rameau's treatment of these, Verba finds that while he maintained an allegiance to the traditional French operatic model, he constantly adapted it to accommodate his more enlightened views on musical expression. **Desire and Pleasure in Seventeenth-Century Music** Susan McClary, 2012-03-06 In this book Susan McClary examines the mechanisms through which seventeenth-century musicians simulated extreme affective states: desire, divine rapture, and ecstatic pleasure. She

demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners While she analyzes the social and historical reasons for the high value placed on expressive intensity in both secular and sacred music and she also links desire and pleasure to the many technical innovations of the period McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self

The Triumph of Pleasure Georgia Cowart, 2008-12-15 With a particular focus on the court ballet comedy ballet opera and opera ballet Georgia J Cowart tells the long neglected story of how the festive arts deployed an intricate network of subversive satire to undermine the rhetoric of sovereign authority

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

Columbia University Oriental Studies, 1925 *Dynasties and State Formation in Early Modern Europe* Liesbeth Geevers, Harald Gustafsson, 2025-10-01 In state formation research princely houses have been a blind spot The development of states has been discussed from many perspectives like interstate competition internal social conflicts fiscal military developments etc but at the centre of most European states there was a princely house These ruling houses have been overlooked in studies about state formation What's more when discussing such dynasties the vertical chronological perspective grandfather father son is all dominating for instance in the focus on dynastic continuity dynastic culture and representation and the like This collection of essays highlights the horizontal perspective ruler all children siblings cousins in asking how the members of a princely family acted as a power network The quest is to develop an understanding how this family network interplayed with other factors in the state formation process This volume brings together existing knowledge of the topic with the aim of exchanging insights and furthering knowledge

The Lure and Legacy of Music at Versailles John Hajdu Heyer, 2014-11-06 Louis XIV and his court at Versailles had a profound influence on music in France and throughout Europe In 1660 Louis visited Aix en Provence a trip that resulted in political and cultural transformations throughout the region Soon thereafter Aix became an important center of sacred music composition eventually rivaling Paris for the quality of the composers it produced John Hajdu Heyer documents the young king's visit and examines how he and his court deployed sacred music to enhance the royal image and secure the loyalty of the populace Exploring the circle of composers at Aix Heyer provides the most up to date and complete biographies in English of nine key figures including Guillaume Poitevin Andr Campra Jean Gilles Francois Estienne and Antoine Blanchard The book goes on to

reveal how the history of political power in the region was reflected through church music and how musicians were affected by contemporary events

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