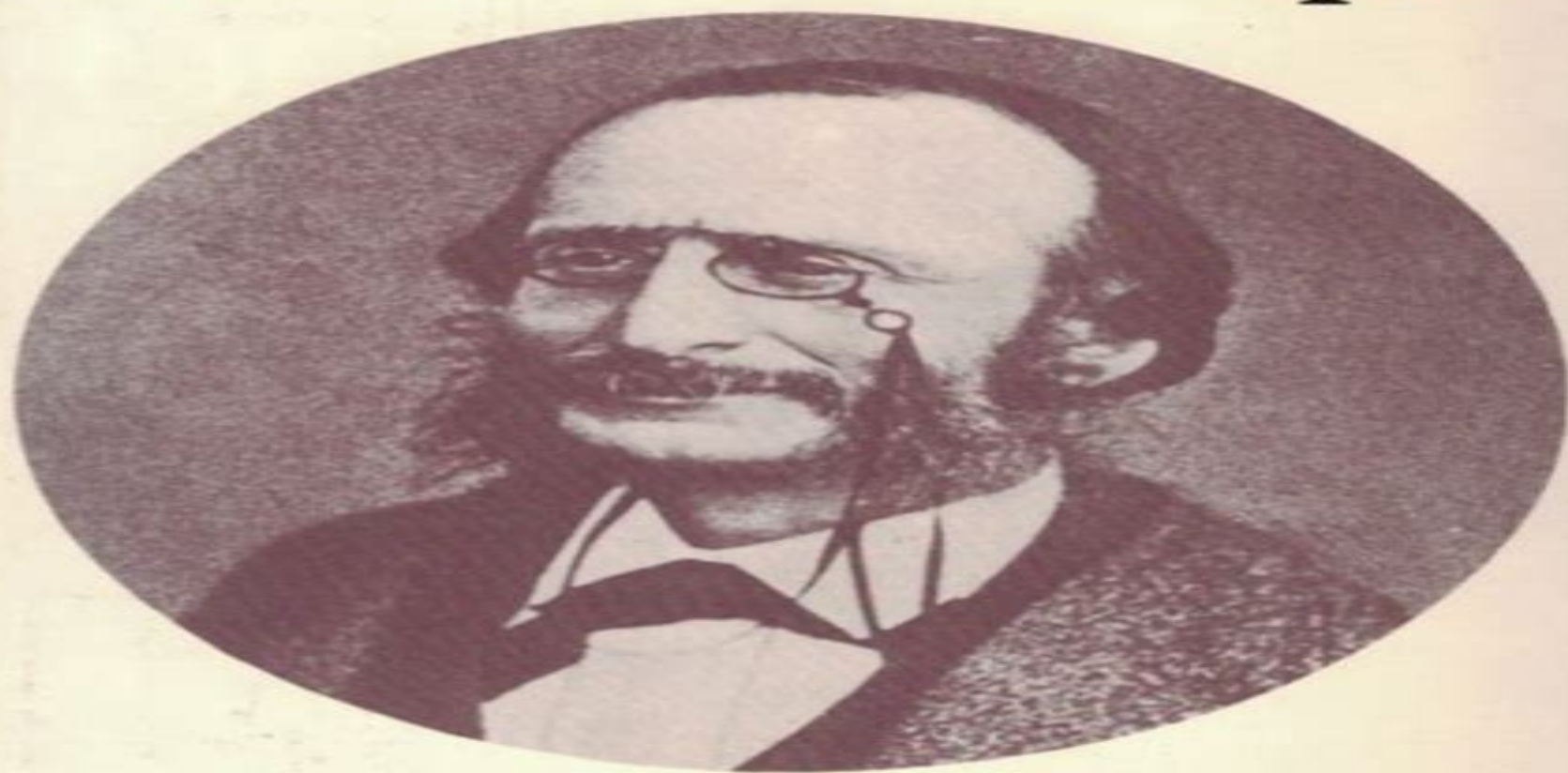


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Loves Heather Hadlock, 2016-07-26 In a lively exploration of Jacques Offenbach's final masterpiece Heather Hadlock shows how *Les Contes d'Hoffmann* summed up not only the composer's career but also a century of Romantic culture. A strange fusion of 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 opéra 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. *The New Grove Dictionary of Music and Musicians: Nisard to Palestrina* Stanley Sadie, 2001

Opera Linda Hutcheon, Michael Hutcheon, 1996-01-01 An interdisciplinary study of the interconnected subtexts of erotic attraction, illness, and death in several 19th and 20th-century operatic texts. This is an examination of how opera uses the singing body to give voice to the suffering person. It presents medical and literary sources to make sense of the changing depiction of disease in opera. **Music, Books on Music, and Sound Recordings** Library of Congress, 1983 The Encyclopedia of the Musical Theatre: O-Z Kurt Gänzl, 2001 Contains approximately 2,700 alphabetically arranged entries that provide information about musical theater around the world during the nineteenth and twentieth centuries, covering performers, composers, writers, shows, producers, directors, choreographers, and designers. **La musique en Provence** André Gouirand, 1908 La littérature contemporaines (1905) Georges Le Cardonnel, Charles Vellay, 1905 *Encyclopédie de la musique et dictionnaire du Conservatoire ...* Albert Lavignac, Lionel de La Laurencie, 1913 Bibliographic Guide to Music New York Public Library. Music Division, 1981 **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. **Le Guide Musical**, 1880 **Catholicisme hier, aujourd'hui, demain: Œcuménisme - Perpétuité** G.

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