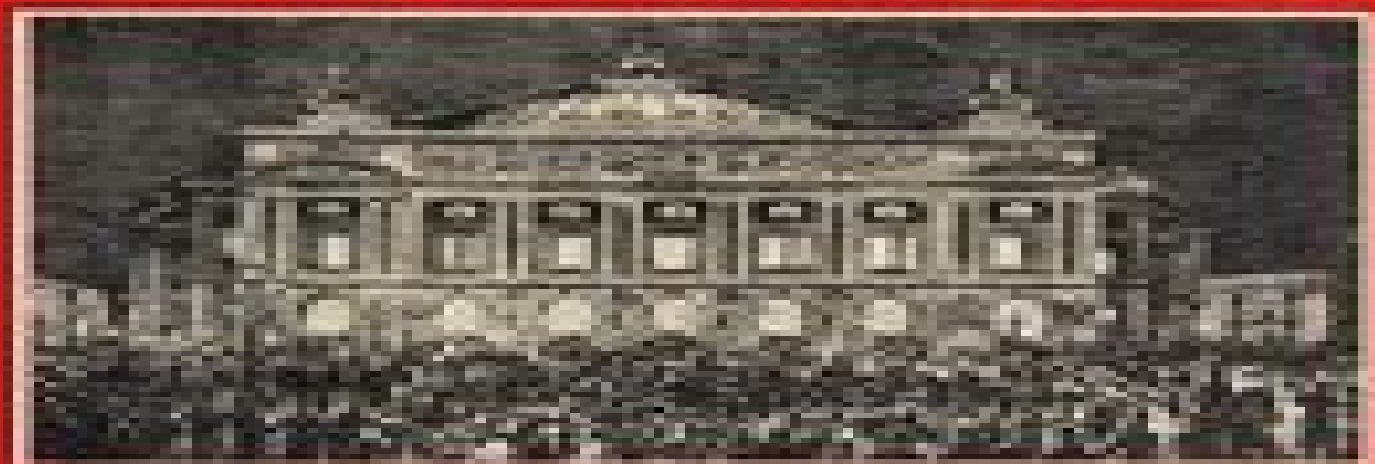


THE NATION'S IMAGE



FRENCH GRAND OPERA AS POLITICS AND POLITICIZED ART

Jane Fulcher

Old
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Nations Image French Grand Opera As Politics And Politicized Art

Jane Fulcher



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 repertoire 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

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 si cle 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 **Edinburgh Companion to Gothic and the Arts** Punter David Punter,2019-08-05 Provides new definitions of the Gothic in a variety of artistic contexts Explores a range of Gothic from architecture through literature to music and the technological arts Provides an opportunity to hear new thinking from established scholars as well as showcasing work by new scholars Highlights new definitions of the Gothic from a wide variety of perspectives The Gothic in all its artistic forms and ramifications is traced from the medieval to the twenty first century From architecture painting and sculpture through music ballet opera and dance to installation art and the graphic novel each of the 33 chapters reflects on and weighs in on the ways in which the Gothic is taken up in the art forms and modes under examination An Introduction discusses Gothic as a changing cultural form across the centuries with deep psychological roots This is followed by sections on architectural arts the visual arts music and the performance arts the literary arts and media and cultural arts 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 **The Europeans** Orlando Figes,2019-10-08 From the master of historical narrative Financial Times a dazzling richly detailed panoramic work the first to document the genesis of a continent wide European culture The nineteenth century in Europe was a time of unprecedented artistic achievement It was also the first

age of cultural globalization an epoch when mass communications and high speed rail travel brought Europe together overcoming the barriers of nationalism and facilitating the development of a truly European canon of artistic musical and literary works By 1900 the same books were being read across the continent the same paintings reproduced the same music played in homes and heard in concert halls the same operas performed in all the major theatres Drawing from a wealth of documents letters and other archival materials acclaimed historian Orlando Figes examines the interplay of money and art that made this unification possible At the center of the book is a poignant love triangle the Russian writer Ivan Turgenev the Spanish prima donna Pauline Viardot with whom Turgenev had a long and intimate relationship and her husband Louis Viardot an art critic theater manager and republican activist Together Turgenev and the Viardots acted as a kind of European cultural exchange they either knew or crossed paths with Delacroix Berlioz Chopin Brahms Liszt the Schumanns Hugo Flaubert Dickens and Dostoyevsky among many other towering figures As Figes observes nearly all of civilization's great advances have come during periods of heightened cosmopolitanism when people ideas and artistic creations circulate freely between nations Vivid and insightful *The Europeans* shows how such cosmopolitan ferment shaped artistic traditions that came to dominate world culture

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

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

Children of the Revolution Robert Gildea, 2008-07-31 Nineteenth century France was one of the world's great cultural beacons renowned for its dazzling literature philosophy art poetry and technology Yet this was also a tumultuous century of political anarchy and bloodshed where each generation of the French Revolution's children would experience their own wars revolutions and terrors From soldiers to priests from peasants to Communards from feminists to literary figures such as Victor Hugo and Honoré de Balzac Robert Gildea's brilliant new history explores every aspect of these rapidly changing times and the people who lived through them

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

The Cambridge History of Twentieth-Century Music Nicholas Cook, Anthony Pople, 2004-08-05 Publisher Description

Small Places, Operatic Issues Lia Lola V. Kotnik, 2019-03-29 This book details original case studies that represent five different social positions or characterisations of opera namely opera as social showcase from Bayreuth 1748 social distinction from Ljubljana 1887 social conflict from Brno 1920 social status from Mantua 1999 and social manifest from Belgrade 2005 These positions which indicate opera's social diversity in local regional provincial and peripheral terms as well as its social mutuality in international transnational global or metropolitan terms generally promote the idea of opera as a social venue cultural practice theatrical scene lyrical site musical place artistic experience or transgenerational phenomenon through which people not only produce and consume the art of music theatre and spectacle but also show off their lifestyle as well as economic social cultural and symbolic determination identification and structuration The selected case studies of peripheral opera worlds are different in terms of the chosen places times and problems they tackle but they all have something meaningful in common They convincingly address the idea that opera peripheries produce compellingly powerful meanings and messages of their different social worlds Through its analysis this book creates a fruitful interpretative encounter of the

academic domains of opera studies historical sociology cultural sociology and social and cultural anthropology *Critical Musicological Reflections* Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today

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