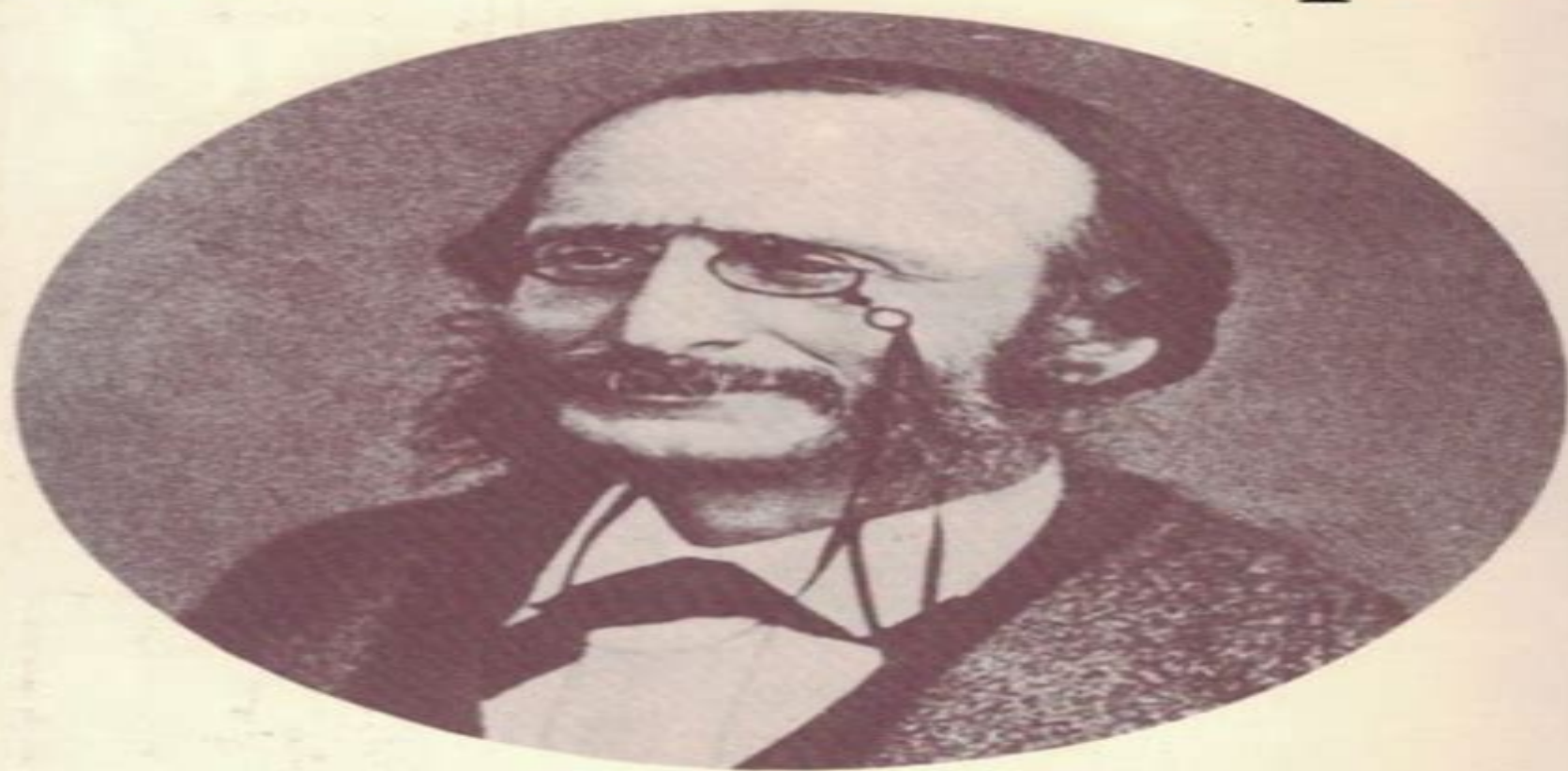


OFFENBACH

ou
le rire en musique



David Rissin

Fayard

Offenbach Ou Le Rire En Musique

Emilio Audissino, Emile Wennekes



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philosophy that would help to define modernity One of the most powerful critiques of the retreat into fantasy was that of the philosopher Ludwig Wittgenstein whose early career in Vienna has helped frame debates about ethical and aesthetic values in culture In *Wittgenstein's Vienna Revisited* Allan Janik expands upon his work *Wittgenstein's Vienna* co-authored with Stephen Toulmin to amplify a number of significant points concerning the genesis of Wittgenstein's thought the nature of Viennese culture and criticism of contemporary culture Although Wittgenstein is the central figure in this volume Janik places considerable emphasis on other influential figures both Viennese and non Viennese in order to break down some of the persistent stereotypes about the philosopher and his surrounding culture especially the myths of carefree Vienna and Wittgenstein the positivist The persistence of these myths in Janik's view stems in part from the inability of many historians to differentiate past from present in the evaluation of intellectual currents Janik reviews a number of figures overlooked in assessing Wittgenstein Otto Weininger Kraus Schoenberg Nietzsche Wagner Ibsen Offenbach and Georg Trakl All of these Janik demonstrates are absolutely necessary to understand what was at stake in the debates on aestheticism and the critique of a modern culture Wittgenstein's efforts to recognize the limits of thought and language and thus to be fair to science religion and art account for his place of honor among critical modernists These essays elucidate Wittgenstein's perspective on our culture

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 [The New Grove Dictionary of Music and Musicians: Nisard to Palestrina](#) Stanley Sadie, 2001 *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

Bibliographic Guide to Music New York Public Library. Music Division, 1981 [Subject Catalog, 1981](#) Library of Congress, 1981 [Revue internationale de musique française](#), 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 *Que la nuit tombe sur l'orchestre. Surréalisme et musique* Sébastien Arfouilloux, 2009-09-16 Des rapports entre le surréalisme et la musique on connaît la saisissante image allégorique donnée par André Breton Que la nuit

continue donc tomber sur l'orchestre Pour le représentant de la pensée du surréalisme seules les images suscitées par la peinture et la poésie sont aptes donner accès aux représentations inconscientes et aux diverses expressions musicales jugées trop confuses ne peut rendre compte du modèle intérieur Breton condamne ainsi la musique au nom d'un renversement des valeurs le beau sera désormais ce qui se révèle lorsque l'artiste se penche vers le gouffre intérieur de l'inconscient Pour autant est-ce que le surréalisme en tant que mouvement artistique constitué refuse une place à la musique Qu'est-ce qui se joue derrière ce refus affichés Tentons d'ouvrir un rideau trop vite retombé sur la scène et d'apercevoir ce qui se trame en coulisses La musique tient une place importante dans le travail surréaliste d'expérimentation et de révision absolue des valeurs tel point que affirme Sébastien Arfouilloux elle fait partie de l'esprit surréaliste L'auteur propose ici un retour sur le jeu de mutuelles fascination et répulsion entre le mouvement artistique fondateur du début du XXe siècle et les musiciens La figure hégémonique d'André Breton mais aussi tous ceux qui ont gravité dans l'orbite du mouvement surréaliste de Tristan Tzara Paul Ivo d'Apollinaire André Souris sont ici sollicités travers les manifestes les déclarations et surtout les œuvres et alimentent une réflexion propre à bouleverser bien des représentations Sébastien Arfouilloux auteur d'une thèse de doctorat Sorbonne Paris IV enseigne en collage et à l'IUFM de Paris *Subject Catalog* Library of Congress, *The British Library General Catalogue of Printed Books 1976 to 1982* British Library, 1983 National Union Catalog, 1983 *L'Avant scène opéra*, 1981

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