The Keys to

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In the Nineteenth Century

HERVÉ LACOMBE

The Keys To French Opera In The 19th Century

Simon Trezise

The Keys To French Opera In The 19th Century:

The Keys to French Opera in the Nineteenth Century Hervé Lacombe, 2001-01-12 A lively history of French opera in its cultural and historical context by one of France's leading musicologists 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 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 The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to The Oxford opera 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 The Cambridge Companion to French Music Simon Trezise, 2015-02-19 France has a long and rich music history that has had a far reaching impact upon music and cultures around the world This accessible Companion provides a comprehensive introduction to the music of France With chapters on a range of music genres internationally renowned authors survey music making from the early middle ages to the present day The first part provides a complete chronological history structured around key historical events The second part considers opera and ballet and their institutions and works and the third part explores traditional and popular music In the final part contributors analyse five themes and topics including the early church and its institutions manuscript sources the musical aesthetics of the Si cle des Lumi res and music at the court during the ancien r gime Illustrated with photographs and music examples this book will be essential reading for both students and music lovers **Grand Illusion** Gabriela Cruz, 2020-08-19 A new and groundbreaking historical narrative Grand Illusion Phantasmagoria in Nineteenth Century Opera explores how technical innovations in Paris transformed the grand opera into a transcendent dream like audio visual America in the French Imaginary, 1789 -1914 Diana R. Hallman, César A. Leal, 2022 Just as America was spectacle observed in French literary and political commentary we find representations of America in French music dance and theatre which serve as the focus of this volume Following the American Revolution French authors often viewed the United States as a laboratory for the forging of new practices of libert and galit in affinity with France's own Revolutionary ideals but in competition with lingering anti American depictions of an inferior untamed New World The volume examines French imagining of America through musical theatrical portrayals of the American Revolution and Republic soundscapes of the Statue of Liberty homages to Washington Franklin and Lafayette and negotiations of Francophone identity in New Orleans The subject of race features prominently in paradoxical depictions of slavery freedom and revolution in the United States and French Caribbean colonies of Am rique and in varied interpretations of American music and gendered identity Essays consider French constructions of the Indigenous American and Black American exotic that intersect with tropes of noble pastoral savagery menacing barbarism and the civilising potency of French culture Such French constructions reveal both a revulsion of racial alterity and an attraction to the expressive even subversive freedom of Americanness Investigations of French conceptions of America extend to critiques of American orchestral music Gottschalk's Louisianan Caribbean Creole works Buffalo Bill's spectacles and the cakewalk in Paris With scholarly contributions on music dance theatre and opera the volume will be essential reading for students and scholars of these disciplines ructions of the Indigenous American and Black American exotic that intersect with tropes of noble pastoral savagery menacing barbarism and the civilising potency of French culture Such French constructions reveal both a revulsion of racial alterity and an attraction to the expressive even subversive freedom of Americanness Investigations of French conceptions of America extend to critiques of American

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penultimate year of his life Chopin visited England and Scotland at the instigation of his aristocratic Scots pupil Jane Stirling In the autumn of that year he returned to Paris The following autumn he was dead Despite the fascination the composer continues to hold for scholars this brief but important period and his previous visit to London in 1837 remain little known In this richly illustrated study Peter Willis draws on extensive original documentary evidence as well as cultural artefacts to tell the story of these two visits and to place them into aristocratic and artistic life in mid nineteenth century England and Scotland In addition to filling a significant hole in our knowledge of the composer's life the book adds to our understanding of a number of important figures including Jane Stirling and the painter Ary Scheffer The social and artistic milieux of London Manchester Glasgow and Edinburgh are brought to vivid life The <u>Lives and Times of the Great Composers</u> Michael Steen, 2011-07-01 A glorious plum pudding of a book to be consulted with pleasure and profit over and over again Sir Jeremy Isaacs Michael Steen's Great Composers was originally published in 2003 A lifetime s work and almost 1000 pages long it has since become the reference point and key read on the biographical backgrounds to classical music s biggest names Authoritative and hugely detailed but nonetheless a joy to read this new edition will expand its readership further and capitalise on a newfound popular interest in classical music Steen s book helps you explore the story of Bach the respectable burgher much of whose vast output was composed amidst petty turf disputes in Lutheran Leipzig or the ugly argumentative Beethoven in French occupied Vienna obsessed by his laundry or Mozart the over exploited infant prodigy whose untimely death was shrouded in rumour Read about Verdi who composed against the background of the Italian Risorgimento or about the family life of the Wagners and Brahms who rose from the slums of Hamburg to become a devotee of beer and coffee in fin de siecle Vienna a cultural capital bent on destroying Mahler and Musical Genre and Romantic Ideology Matthew Gelbart, 2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging Macdonald, 2014-07-23 Today Georges Bizet is most immediately recognized as the composer of the acclaimed opera Carmen One of the most frequently performed operas for over a century Carmen explores concepts such as the femme fatale and murderous jealousy with vivacity color and a wealth of melody Yet it is only one act in Bizet's story In Bizet renowned musicologist Hugh Macdonald goes beyond the composer's most famous opera to take an in depth look at his entire life and oeuvre In so doing Macdonald identifies a number of previously unknown pieces by Bizet assembling the first comprehensive catalogue of the composer's work Incorporating these little known pieces with a thorough reading of primary sources Macdonald considers the latest in Bizet scholarship to create a complete biography of the composer Revealing the true extent of Bizet's work as arranger and transcriber Macdonald sheds light on the composer's complex relationships with his contemporaries and traces the strange misrepresentation of Bizet's work by French publishers and opera houses in the 1880s when Carmen rose to worldwide popularity ten years after the composer's early death. The first biography of Bizet in the Master Musicians series in nearly four decades Bizet will be essential reading for students and scholars of nineteenth century opera as well as for Carmen devotees and opera fans **Eugène Scribe and French Opera of the Nineteenth Century** Karin Pendle,1979 The Hutchinson Concise Dictionary of Music Barrie Jones, 2014-06-03 The Hutchinson Concise Dictionary of Music in 7 500 entries retains the breadth of coverage clarity and accessibility of the highly acclaimed Hutchinson Encyclopedia of Music from which it is derived Tracing its lineage to the Everyman Dictionary of Music now out of print it boasts a distinguished heritage of the finest musical scholarship This book provides comprehensive coverage of theoretical and technical music terminology embracing the many genres and forms of classical music clearly illustrated with examples It also provides core information on composers and comprehensive lists of works from the earliest exponents of polyphony to present day composers Bibliographic Guide to Music GK Hall, 2002-07 The holdings of the Music Division of the New York Public Library cover virtually all musical subjects its scores represent a broad spectrum of musical style and The Late Romantic Era Jim Samson, 1992-01-10 The Late Romantic Era treats the period bounded by the 1848 history revolutions and the outbreak of World War I It examines several musical dimensions of the bourgeois cultural ascendancy of

the second half of the 19th century the growth of independent institutions of music making the consolidation of a standard classical repertory and the emergence of increasingly specific repertories of popular music professional and amateur Single chapters on particular countries or regions are framed by pairs of chapters on Vienna Paris and the German cities In an opening chapter Dr Samson places the later geographical surveys within a thematic context which embraces social and economic change political ideology and the climate of ideas Translation Review ,2001 Handbook of Materials for Wind Musical Instruments Voichita Bucur, 2019-09-06 This book addresses key questions about the materials used for the wind instruments of classical symphony orchestra such as flutes clarinets saxophones oboes bassoons and pipe organs The content of this book is structured into four parts Part 1 Description of materials for wind instruments deals with wood species and materials for reeds used for making clarinet oboe and bassoon and with metallic materials and alloys for horn trumpet trombone etc Auxiliary materials associated with the manufacturing of wind instruments are felt cork leather and parchment Part 2 Basic acoustics of wind instruments in which are presented succinctly some pertinent aspects related to the physics of the resonant air column An important aspect discussed is related to the effect of wall material on the vibration modes of the walls of wind instruments The methods for measuring the acoustical properties of wind instruments are presented Part 3 Manufacturing of wind instruments describes the technology used in manufacturing metallic tubes and pipes made of wood Part 4 The durability and degradation of materials addresses data about methods for cleaning wind instruments studies factors producing degradation of organ pipes describes methods of conservation and restoration of brass instruments and of historical pipe organs Finally the properties of marble are described being the only one nondegradable and sustainable material used for pipes for organs **Grove's Dictionary of Music and Musicians** George Grove, 1928 Class Notes in Music History Waldo Selden Pratt, 1908 Encyclopedia of the Romantic Era, 1760-1850 Christopher John Murray, 2004 Review Written to stress the crosscurrent of ideas this cultural encyclopedia provides clearly written and authoritative articles Thoughts themes people and nations that define the Romantic Era as well as some frequently overlooked topics receive their first encyclopedic treatments in 850 signed articles with bibliographies and coverage of historical antecedents and lingering influences of romanticism Even casual browsers will discover much to enjoy here The Top 20 Reference Titles of the Year American Libraries May 2004

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