



French Opera A Short History

Alfredo Untersteiner



French Opera A Short History:

A Short History of Opera Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre's development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to turn to for anyone who wants to know about the history of this art form

French Opera Vincent Giroud, 2010 A brilliant overview of the history of French opera scrupulously researched and eminently readable The people the politics the scandals informative and entertaining Richard Bonynges AO CBE **The French Opera**, 1896* *A Short History of Opera* Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day Jacket **A Short History of Music** Alfredo Untersteiner, 1902 **French Music in Britain 1830-1914** Paul Rodmell, 2020-11-26 *French Music in Britain 1830-1914* investigates the presence reception and influence of French art music in Britain between 1830 roughly the arrival of grand opera and opéra comique in London and the outbreak of the First World War Five chronologically ordered chapters investigate key questions such as Where and to whom was French music performed in Britain in the nineteenth century How was this music received especially by journal and newspaper critics and other arbiters of taste What characteristics and qualities did British audiences associate with French music Was the presence and reception of French music in any way influenced by Franco-British political relations or other aspects of cultural transfer and exchange Were British composers influenced by their French contemporaries to any extent and if so in what ways Placed within the wider social and cultural context of Britain's most ambiguous and beguiling international relationship this volume demonstrates

how French music became an increasingly significant part of the British musician's repertory and influenced many composers. This is an important resource for musicologists specialising in Nineteenth Century Music, Music History and European Music. It is also relevant for scholars and researchers of French Studies and Cultural Studies. *A Short History of Civilization* Lynn Thorndike, 1926

Cather and Opera David McKay Powell, 2022-05-18 Throughout her fiction Willa Cather mentioned forty-seven operas. References to opera appear in all but three of her twelve novels and in roughly half of her short stories. Despite a dearth of musical education, Cather produced astute writing about the genre beginning in her earliest criticism and continuing throughout her career. She counted opera stars among her close friends and, according to Edith Lewis, her companion throughout adulthood; the two women frequently visited the theater even in the early days when purchasing tickets to attend performances proved a financial sacrifice. Melding cultural history with thoughtful readings of her works and discussions of opera's complex place in turn-of-the-century America, David McKay Powell's *Cather and Opera* offers the first book-length study of what drew the writer so powerfully and repeatedly to the art form. With close attention to Cather's fiction and criticism, Powell posits that at the heart of both her work and the operatic corpus dwells an innate tension between high artistic ideals and popular acceptance, often figured as a clash between compositional integrity and raw personal emotion. Considering her connection to opera in both historical and intertextual terms, *Cather and Opera* investigates what operatic references mean in Cather's writing along with what the opera represented to her throughout her life.

Paris, a Concise Musical History Guy Hartopp, 2019-02-15 Paris, the City of Light, is one of the most romantic cities in the world. The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists, writers, and composers who for centuries have been drawn to this magnificent city. Some composers, Chopin and Rossini among them, found success and contentment and remained in Paris for the rest of their lives. But for others, Paris brought nothing but disappointment and disillusionment. Mozart, who came to Paris as a 22-year-old seeking a permanent position, was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days. Wagner was so upset by his treatment here that he once described Paris as a pit into which the spirit of the nation has subsided. And yet he was drawn back to the city time and again. This book charts the musical history of Paris. It discusses the composer and musicians, both French and foreign, who were drawn here and the impact they made on the world of music on this great city and vice versa. It includes a wealth of biographical details, including where the artists lived and where relevant, where they died and are buried. It also draws from and points to suitable scholarly literature, making it an accessible introduction to students of the musical history of Paris. The book also describes another feature which, if it did not enrich most certainly enlivened Parisian musical life: The full-scale musical riot. The most notorious of these took place at the Theatre des Champs Elysees in 1913 at the premiere of Stravinsky's ballet *Le sacre du printemps*. Less physical but no less vociferous was the reception accorded to Wagner's *Tannhäuser* at the Opéra in 1860. Other composers who incurred the displeasure of

Parisian audiences included Satie Varese and Xenakis These riots were not half hearted affairs police involvement was required and hospital casualty departments were kept busy There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city s musical past The text is clear and accessible in order to appeal to both students and the general reader

The Oxford Handbook of the New Cultural History of Music Jane F. Fulcher,2013-11-01 As the field of Cultural History grows in prominence in the academic world an understanding of the history of culture has become vital to scholars across disciplines The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting edge work of musicologists concerned with cultural history and historians who deal with music In this volume noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience understanding and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques rejuvenating their work with new insights into the field itself

A Short History of French Literature Sarah Kay,Terence Cave,Malcolm Bowie,2006-01-12 This book traces the history of French literature from its beginnings to the present Within its remarkably brief compass it offers a wide ranging personal and detailed account of major writers and movements Developments in French literature are presented in an innovative way not as an even sequence of literary events but as a series of stories told at varying pace and with different kinds of focus Readers can thus take in the broad sweep of historical change grasp the main characteristics of major periods or enjoy a close appraisal of individual works and their contexts The book is written in an accessible and non technical style that will make it attractive to students and to all those who enjoy French Literature

The Oxford Handbook of Opera Helen M. Greenwald,2014-10-03 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

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

French Theatre, Orientalism, and the Representation of India, 1770-1865 David Hammerbeck, 2021-12-30 This book examines the French theatricalization of India from 1770 to 1865 and how a range of plays not only represented India to the French viewing public but also staged issues within French culture including colonialism imperialism race gender and national politics Through examining these texts and available performance history and incorporating historical texts and cultural theory David Hammerback analyses these works to illustrate a complex of cultural representations some contested Orientalism some participated in Western colonialist discourses while some can be placed somewhere between these two markers of ideology in Western culture and the arts He also assesses the works which participated in shaping the theatrical face of Western hegemony ones directly participating in Orientalism as delineated by Edward Said and others This book will be of great interest to students and scholars in theatre French literature history and cultural studies

Giacomo Meyerbeer Marco Clemente Pellegrini, 2008-10-01 This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research The first part presents the private papers connected to the composer and his principal librettist Eug ne Scribe both archival and printed with working papers and correspondence as found in Berlin Paris and some of the famous libraries of the world The body of Part 2 draws together all the known resources on Meyerbeer s life and historical reputation from full scale biographies and entries in reference books through critical discussions to website

resources to records of symposia The third part provides material about his background with its unique mixture of Jewish and Prussian elements the powerful role of the city of Berlin in his life and work The fourth part lists bibliographic material for Meyerbeer s music looking at his operas grouped as German Italian and French with each individual entry providing a record of the scores available both modern and historical the various arrangements made from the operas during the heyday of their popularity reviews of modern performances discography and bibliography of studies and publications pertinent to the wider cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer s life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer s milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer s life his relentless travelling and closely recorded experiences in Germany France Italy Belgium England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to 2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

Women Opera Composers Mary F. McVicker,2016-08-04 The history of women in the opera is a grand story Women were singers and patrons of course but from opera s beginnings in Renaissance Italy they were also opera composers and librettists At first it was exclusively for the nobility In the 19th century with the emergence of the middle class and the rise of nationalism there were more public theaters and opera seemed to be everywhere This meant more opportunities for composers though men predominated This book focuses on the women from the 16th century to today who had successful careers in opera many of them well known in their time

A Short History of Russian Music Arthur Pougin,1915 *A Short History of the Drama* Martha Idell Fletcher Bellinger,1927 ***A Short History of the United States of America*** Horace Elisha Scudder,1890 *A short history of the English language for the use of French students* Jacques Parmentier,1887

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Table of Contents French Opera A Short History

1. Understanding the eBook French Opera A Short History
 - The Rise of Digital Reading French Opera A Short History
 - Advantages of eBooks Over Traditional Books
2. Identifying French Opera A Short History
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an French Opera A Short History
 - User-Friendly Interface
4. Exploring eBook Recommendations from French Opera A Short History
 - Personalized Recommendations
 - French Opera A Short History User Reviews and Ratings
 - French Opera A Short History and Bestseller Lists
5. Accessing French Opera A Short History Free and Paid eBooks
 - French Opera A Short History Public Domain eBooks
 - French Opera A Short History eBook Subscription Services
 - French Opera A Short History Budget-Friendly Options
6. Navigating French Opera A Short History eBook Formats

- ePub, PDF, MOBI, and More
- French Opera A Short History Compatibility with Devices
- French Opera A Short History Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of French Opera A Short History
 - Highlighting and Note-Taking French Opera A Short History
 - Interactive Elements French Opera A Short History
- 8. Staying Engaged with French Opera A Short History
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers French Opera A Short History
- 9. Balancing eBooks and Physical Books French Opera A Short History
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection French Opera A Short History
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine French Opera A Short History
 - Setting Reading Goals French Opera A Short History
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of French Opera A Short History
 - Fact-Checking eBook Content of French Opera A Short History
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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