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The Oxford Handbook of the Operatic Canon
Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris

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The Palgrave Encyclopedia of Urban Literary Studies Routledge

Opera has always been a vital and complex mixture of commercial and aesthetic concerns, of bourgeois politics and elite privilege. In its long heyday in the eighteenth and nineteenth centuries, it came to occupy a special place not only among the arts but in urban planning, too this is, perhaps surprisingly, often still the case. The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be, by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence. Throughout the book, a lively assembly of musicologists, historians, and industry professionals tackle key questions of opera's past, present, and future. Why did its canon evolve so differently from that of concert music? Why do its top ten titles, all more than a century old, now account for nearly a quarter of all performances worldwide? Why is this system of production becoming still more top-heavy, even while the repertory seemingly expands, notably to include early music? Topics range from the seventeenth century to the present day, from Russia to England and continental Europe to the Americas. To reflect the contested nature of many of them, each is addressed in paired chapters. These complement each other in different ways: by treating the same geographical location in different periods, by providing different national or regional perspectives on the same period, or by thinking through similar conceptual issues in contrasting or changing contexts. Posing its questions in fresh, provocative terms, The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history, and reinvigorates the dialogue with an industry that is, despite everything, still growing.

A Short History of Opera Cambridge University Press

Music, theatre and politics have maintained a long-standing relationship that continues to be strong. The contributions in this volume bridge the conventional chronological division between 'late Romantic' and 'modern' music to thematize a wide array of i

Siren Songs Cambridge University Press

London's Urban Landscape is the first major study of a global city to adopt a materialist perspective and stress the significance of place and the built environment to the urban landscape. Edited by Christopher Tilley, the volume is inspired by phenomenological thinking and presents fine-grained ethnographies of the practices of everyday life in London. In doing so, it charts a unique perspective on the city that integrates ethnographies of daily life with an analysis of material culture. The first part of the volume considers the residential sphere of urban life, discussing in detailed case studies ordinary residential streets, housing estates, suburbia and London's mobile 'linear village' of houseboats. The second part analyses the public sphere, including ethnographies of markets, a park, the social rhythms of a taxi rank, and graffiti and street art. London's Urban Landscape returns us to the everyday lives of people and the manner in which they understand their lives. The deeply

sensuous character of the embodied experience of the city is invoked in the thick descriptions of entangled relationships between people and places, and the paths of movement between them. What stories do door bells and house facades tell us about contemporary life in a Victorian terrace? How do antiques acquire value and significance in a market? How does living in a concrete megastructure relate to the lives of the people who dwell there? These and a host of other questions are addressed in this fascinating book that will appeal widely to all readers interested in London or contemporary urban life.

Opera University of Illinois Press

In Dramaturgical Leaves: Essays about Musical Works for the Stage and Queries about the Stage, Its Composers and Performers, the third volume in Janita R. Hall-Swadley's The Collected Writings of Franz Liszt, Liszt heralds his admiration for early nineteenth-century opera and musical stage works. Included are essays on Gluck's Orpheus, Beethoven's Fidelio, Weber's Euryanthe, Mendelssohn's Midsummer's Night Dream, Scribe and Meyerbeer's Robert the Devil, Schubert's Alfonso and Estrella, Auber's Mute from Portici, Bellini's Montague and Capulet, Boieldieu's White Lady, and Donizetti's Favorite as well as essays on soprano Pauline Viardot-Garcia and Liszt's critique of entr'acte music. This volume includes a detailed discussion of Liszt's impact as a musical patron, a historical review of entr'acte music, the role of gender in opera, and Liszt's concepts of Gestalt theory, the Archetype, and his musical Weltanschauung (his musical "world view"), all revealing his contribution to 19th-century music philosophy as it relates to opera.

Opera Acts Cambridge University Press

Intended as a supplement to The Mechanical Muse: The Piano, Pianism and Piano Music, c.1760-1850, this Companion provides additional information which, largely for reasons of space but also of continuity, it was not possible or desirable to include in that volume. The book is laid out alphabetically and full biographical entries are provided for all musical figures mentioned, including composers, performers, theoreticians and teachers, as well as piano makers and publishers of music, within the period covered by The Mechanical Muse. There are also entries on figures of importance from outside the period but whose influence is palpably important within it, such as J.S. Bach. As well as biographical information, all these entries contain lists of principal works and a section on further reading so that readers can follow up people and matters of particular interest. Also included in The Companion are entries devoted to particular works and other information of relevance, such as descriptions of musical forms, characteristics of dances and so on, as well as some technical information on music and explanations of technical terms pertaining to keyboard instruments themselves and to ways of playing them. This Companion is not intended to replace existing reference books such as Grove or Musik in Geschichte und Gegenwart, but will be useful for those who desire to know more about a particular topic and do not necessarily have access to more specialist reference works, or time to visit large or specialist libraries. As such it is indispensable to users of The Mechanical Muse.

In the Public Eye Routledge

European Romanticism gave rise to a powerful discourse equating genres to constrictive rules and forms that great art should transcend; and yet without the categories and intertextual references we hold in our minds, "music" would be meaningless noise. Musical Genre and Romantic Ideology teases out that paradox, charting the workings and legacies of Romantic artistic values such as originality and anti-commercialism in relation to musical genre. Genre's persistent power was amplified by music's inevitably practical social, spatial, and institutional frames. Furthermore, starting in the nineteenth century, all music, even the most anti-commercial, was stamped by its relationship to the marketplace, entrenching associations between genres and target publics (whether based on ideas of nation, gender, class, or more subtle aspects of identity). These newly strengthened correlations made genre, if anything, more potent rather than less, despite Romantic claims. In case studies from across nineteenth-century Europe engaging with canonical music by Bizet, Chopin, Verdi, Wagner, and Brahms, alongside representative genres such as opéra-comique and the piano ballade, Matthew Gelbart explores the processes through which composers, performers, critics, and listeners gave sounds, and themselves, a sense of belonging. He examines genre vocabulary and discourse, the force of generic titles, how avant-garde music is absorbed through and into familiar categories, and how interpretation can be bolstered or undercut by genre agreements. Even in a modern world where transcription and sound recording can take any music into an infinite array of new spatial and social situations, we are still locked in the Romantics' ambivalent tussle with genre.

Democracy at the Opera University of Chicago Press

It has long been argued that opera is all about sex. *Siren Songs* is the first collection of articles devoted to exploring the impact of this sexual obsession, and of the power relations that come with it, on the music, words, and staging of opera. Here a distinguished and diverse group of musicologists, literary critics, and feminist scholars address a wide range of fascinating topics--from Salome's striptease to hysteria to jazz and gender--in Italian, English, German, and French operas from the eighteenth to the twentieth centuries. The authors combine readings of specific scenes with efforts to situate these musical moments within richly and precisely observed historical contexts. Challenging both formalist categories of musical analysis and the rhetoric that traditionally pits a male composer against the female characters he creates, many of the articles work toward inventing a language for the study of gender and opera. The collection opens with Mary Ann Smart's introduction, which provides an engaging reflection on the state of gender topics in operatic criticism and musicology. It then moves on to a foundational essay on the complex relationships between opera and history by the renowned philosopher and novelist Catherine Clément, a pioneer of feminist opera criticism. Other articles examine the evolution of the "trouser role" as it evolved in the lesbian subculture of fin-de-siècle Paris, the phenomenon of opera seria's "absent mother" as a manifestation of attitudes to the family under absolutism, the invention of a "hystericized voice" in Verdi's *Don Carlos*, and a collaborative discussion of the staging problems posed by the gender politics of Mozart's operas. The contributors are Wye Jamison Allanbrook, Joseph Auner, Katherine Bergeron, Philip Brett, Peter Brooks, Catherine Clément, Martha Feldman, Heather Hadlock, Mary Hunter, Linda Hutcheon and Michael Hutcheon, M.D., Lawrence Kramer, Roger Parker, Mary Ann Smart, and Gretchen Wheelock.

An Introduction to the Dramatic Works of Giacomo Meyerbeer: Operas, Ballets, Cantatas, Plays Cambridge University Press

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 Urbanization of Opera Oxford University Press

Stagecrafting the City -- Florence, Opera, and Technological Modernity -- Funeral Entrainments -- Errico Petrella's *Jone and the Band* -- Global Voices -- Adelina Patti, Multilingualism, and *Bel Canto* (as) Listening -- "Ito per Ferrovia" -- Opera Productions on the Tracks -- *Aida*, Media, and Temporal Politics circa 1871-72.

The Opera, Past and Present Routledge

Closely examining five French operas, this book reveals how and why grand opera sought to bring the past alive.

The Cambridge Companion to Grand Opera Princeton University Press

Why do so many operas end in suicide, murder, and death? Why do many characters in large-scale operas exhibit neurotic behaviors worthy of psychoanalysis? Why are the legendary grand operas - much celebrated in their time - so seldom performed today?

London's Urban Landscape Routledge

Giacomo Meyerbeer (1791-1864) was a great musical dramatist in his own right. The fame of his operas rests on his radical treatment of form, his development of scenic complexes and greater plasticity of structure and melody, his dynamic use of the orchestra, and close attention to all aspects of presentation and production, all of which set new standards in Romantic opera and dramaturgy. This book carries forward the process of rediscovery and reassessment of Meyerbeer's art including not just his famous French operas, but also his German and Italian ones placing them in the context of his entire dramatic oeuvre, including his ballets, oratorios, cantatas and incidental music. From Meyerbeer's first stage presentation in 1810 to his great posthumous accolade in 1865, some 24 works mark the unfolding of this life lived for dramatic music. The reputation of the famous four grand operas may well live on in the public consciousness, but the other works remain largely unknown. This book provides an approachable introduction to them. The works have been divided into their generic types for quick reference and helpful association, and placed within the context of the composer's life and artistic development. Each section unfolds a brief history of the works' origins, an account of the plot, a critical survey of some of its musical characteristics, and a record of its performance history. Robert Letellier examines each work from a dramaturgical view point, including the essential often challenging philosophical and historical elements in the scenarios, and how these concepts were translated musically onto the stage. A series of portraits and stage iconography assist in bringing the works to life.

A History of Opera Oxford University Press

Nineteenth-century French grand opera was a musical and cultural phenomenon with an important and widespread transnational presence in Europe. Primary attention in the major studies of the genre has so far been on the Parisian context for which the majority of the works were originally written. In contrast, this volume takes account of a larger geographical and historical context, bringing the Europe-wide impact of the genre into focus. The book presents case studies including

analyses of grand opera in small-town Germany and Switzerland; grand operas adapted for Scandinavian capitals, a cockney audience in London, and a court audience in Weimar; and Portuguese and Russian grand operas after the French model. Its overarching aim is to reveal how grand operas were used – performed, transformed, enjoyed and criticised, emulated and parodied – and how they became part of musical, cultural and political life in various European settings. The picture that emerges is complex and diversified, yet it also testifies to the interrelated processes of cultural and political change as bourgeois audiences, at varying paces and with local variations, increased their influence, and as discourses on language, nation and nationalism influenced public debates in powerful ways.

Networking Operatic Italy Oxford University Press

In *The Necessity of Music*, Celia Applegate explores the many ways that Germans thought about and made music from the eighteenth- to twentieth-centuries. Rather than focus on familiar stories of composers and their work Applegate illuminates the myriad ways in which music is integral to German social life. Musical life reflected the polycentric nature of German social and political life, even while it provided many opportunities to experience what was common among Germans. Musical activities also allowed Germans, whether professional musicians, dedicated amateurs, or simply listeners, to participate in European culture. Applegate's original and fascinating analysis of Mendelssohn, Schumann, Brahms, Wagner, and military music enables the reader to understand music through the experiences of listeners, performers, and institutions. *The Necessity of Music* demonstrates that playing, experiencing, and interpreting music was a powerful factor that shaped German collective life.

Italian Opera in Global and Transnational Perspective Cambridge Scholars Publishing

Why, in the dying days of the Napoleonic Empire, did half of Paris turn out for the funeral of a composer? The death of André Ernest Modeste Grétry in 1813 was one of the sensations of the age, setting off months of tear-stained commemorations, reminiscences and revivals of his work. To understand this singular event, this interdisciplinary study looks back to Grétry's earliest encounters with the French public during the 1760s and 1770s, seeking the roots of his reputation in the reactions of his listeners. The result is not simply an exploration of the relationship between a musician and his audiences, but of developments in musical thought and discursive culture, and of the formation of public opinion over a period of intense social and political change. The core of Grétry's appeal was his mastery of song. Distinctive, direct and memorable, his melodies were exported out of the opera house into every corner of French life, serving as folkloristic tokens of celebration and solidarity, longing and regret. Grétry's attention to the subjectivity of his audiences had a profound effect on operatic culture, forging a new sense of democratic collaboration between composer and listener. This study provides a reassessment of Grétry's work and musical thought, positioning him as a major figure who linked the culture of feeling and the culture of reason - and who paved the way for Romantic notions of spectatorial absorption and the power of music.

Music, Theater, and Cultural Transfer Cambridge University Press

Opera is the only guide to the research writings on all aspects of opera. This second edition presents 2,833 titles--over 2,000 more than the first edition--of books, parts of books, articles and dissertations with full bibliographic descriptions and critical annotations. Users will find the core

literature on the operas of 320 individual composers and details of operatic life in 43 countries. All relevant works through to November 1999 have been considered, covering more than fifteen years of literature since the first edition was published.

The Oxford Handbook of Music and Medievalism W. W. Norton & Company

Opera and musical theater dominated French culture in the 1800s, and the influential stage music that emerged from this period helped make Paris, as Walter Benjamin put it, the "capital of the nineteenth century." The fullest account available of this artistic ferment and its international impact, *Music, Theater, and Cultural Transfer* explores the diverse institutions that shaped Parisian music and extended its influence across Europe, the Americas, and Australia. The contributors to this volume, who work in fields ranging from literature to theater to musicology, focus on the city's musical theater scene as a whole rather than on individual theaters or repertoires. Their broad range enables their collective examination of the ways in which all aspects of performance and reception were affected by the transfer of works, performers, and management models from one environment to another. By focusing on this interplay between institutions and individuals, the authors illuminate the tension between institutional conventions and artistic creation during the heady period when Parisian stage music reached its zenith.

The Collected Writings of Franz Liszt Springer Nature

On 10 December 1910, Giacomo Puccini's seventh opera, *La fanciulla del West*, had its premiere before a sold-out audience at New York City's Metropolitan Opera House. The performance was the Metropolitan Opera Company's first world premiere by any composer. By all accounts, the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history. The initial public opinion matched Puccini's own evaluation of his opera. He called it "the best he had ever written" and expected it to become as popular as *La Bohème*. Yet the music reviews tell a different story. Marked by ambivalence, the reviews expose the New York City critics' struggle to reconcile the opera they expected to see with the one they actually saw, and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American- and foreign-born opera composers. This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience. Offering transcriptions of the central reviews and of letters unavailable elsewhere, the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences. As such, it offers a window into the development of nativism and "cosmopolitan nationalism" in New York City's musical life during the first decade of the twentieth century.

The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century University of Chicago Press

This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy. Covering different parts of Europe, the Americas, Southeast and East Asia, it investigates the impact of transnational musical

exchanges on notions of national identity associated with the production and reception of Italian opera across the world. As a consequence of these exchanges between composers, impresarios, musicians and audiences, ideas of operatic Italianness (italianit...) constantly changed and had to be reconfigured, reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity. The book opens with a substantial introduction discussing key concepts in cross-disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies.

A History of Western Choral Music University Rochester Press

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The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).