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Aesthetics of Opera in the Ancien Régime, 1647 – 1785

Downing A. Thomas



Aesthetics Of Opera In The Ancien Rgime 1647 1785

Cambridge Studies In Opera

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Aesthetics of Opera in the Ancien Régime, 1647-1785 Downing A. Thomas, 2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

Opera in the Age of Rousseau David Charlton, 2012-10-25 A wide ranging account of opera on stage and in society in the age of Rousseau from Rameau to Gluck **New Essays on Diderot** James Fowler, 2011-03-24 The great eighteenth century French thinker Denis Diderot 1713 84 once compared himself to a weathervane by which he meant that his mind was in constant motion In an extraordinarily diverse career he produced novels plays art criticism works of philosophy and poetics and also reflected on music and opera Perhaps most famously he ensured the publication of the Encyclop die which has often been credited with hastening the onset of the French Revolution Known as one of the three greatest philosophes of the Enlightenment Diderot rejected the Christian ideas in which he had been raised Instead he became an atheist and a determinist His radical questioning of received ideas and established religion led to a brief imprisonment and for that reason no doubt some of his subsequent works were written for posterity This collection of essays celebrates the life and work of this extraordinary figure as we approach the tercentenary of his birth **Opera's Orbit**

Stefanie Tcharos, 2011-02-03 Tcharos illustrates opera's engagement in a larger musical sphere of Arcadian Rome where opera inspired debate and fuelled ideological reform **Studies in Eighteenth-Century Culture** Catherine E. Ingrassia, Jeffrey S. Ravel, 2005-05-04 With this well illustrated new volume the SECC continues its tradition of publishing innovative interdisciplinary scholarship on the interpretive edge Essays include Misty Anderson Our Purpose is the Same Whitefield Foote and the Theatricality of Methodism Tili Boon Cuill La Vraisemblance du merveilleux Operatic Aesthetics in Cazotte's Fantastic Fiction Simon Dickie Joseph Andrews and the Great Laughter Debate The Roasting of Adams Lynn Festa Cosmetic Differences The Changing Faces of England and France Blake Gerard All that the heart wishes Changing Views toward Sentimentality Reflected in Visualizations of Sterne's Maria 1773 1888 Jennifer Keith The Sins of Sensibility and the Challenge of Antislavery Poetry Mary Helen McMurrin Aphra Behn from Both Sides Translation in the Atlantic World Leslie Richardson Leaving her Father's House Locke Astell and Clarissa's Body Politic Sandra Sherman The Wealth of Nations in the 1790s Alan Sikes Snip Snip Here Snip Snip There and a Couple of Tra La Las The Rise and Fall of the Castrato Singer Rivka

Swenson Representing Modernity in Jane Barker's Galesia Trilogy Jacobite Allegory and the Aesthetics of the Patch Work Subject *The Cambridge Companion to French Music* Simon Trezise, 2015-02-19 This accessible Companion provides a wide ranging and comprehensive introduction to French music from the early middle ages to the present [Opera, Liberalism, and Antisemitism in Nineteenth-Century France](#) Diana R. Hallman, 2007-08-16 This is a comprehensive critical study of the nineteenth century French grand opéra La Juive by Halvy **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 **The Politics of Opera in Handel's Britain** Thomas McGeary, 2013-04-25 Thomas McGeary's book explores the relationship between Italian opera and British partisan politics in the era of George Frideric Handel *Opera* George Henry Hubert Lascelles Earl of Harewood, 2003 **Canonic Repertories and the French Musical Press** William Weber, Beverly Wilcox, 2021 A bold application of the concept of canonical works to the development of French operatic and concert life in the eighteenth and nineteenth centuries This long awaited book by a leading historian of European music life offers a fresh reading of concert and operatic life by showing how certain musical works in eighteenth and nineteenth century France came to be considered canonic that is admirable and worthy of being taken as models In a series of interlinked essays William Weber draws particular attention to the ways in which such reputations could shift in different eras and circumstances The first chapter outlines how such a surge of reputation came about for Jean Baptiste Lully after his death in 1687 followed a century later by one for the operas of Christoph Willibald Gluck and Niccolò Piccinni Next Beverly Wilcox contributes a crucial chapter exploring how a canon of sacred works evolved at the Concert Spirituel between 1725 and 1790 Subsequent chapters detail the rise of an incipient canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and

1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's. Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's. Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's. Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries

Musical Theater in Eighteenth-century Parma Margaret Ruth Butler, 2019 How do you create a style of opera that speaks to everyone when no one agrees on what it should say or how French and Italian varieties of opera have intermingled and informed one another from the genre's first decades onward Yet we still have only a hazy view of why and how those intersections occurred and what they meant to a given opera's creators and audiences Margaret Butler's *Musical Theater in Eighteenth Century Parma* Entertainment Sovereignty Reform tackles these issues examining performance spectatorship and politics in the Bourbon controlled northern Italian city of Parma in the mid eighteenth century Reconstructing the French context for Tommaso Traetta's Italian operas that consciously set out to fuse French and Italian elements Butler explores Traetta's operas and recreations in Parma of operas and ballets by Jean Philippe Rameau and other French composers She shows that Parma's brand of entertainment is one in which Traetta's operas occupy points along a continuum representing a long and rich tradition of adaptation and generic play Such a reading calls into question the very notion of operatic reform showing the need for a more flexible conception of a volatile moment in opera's history The book elucidates the complicated circumstances in which entertainments were created that spoke not only to Parma's multicultural audiences but also to an increasingly cosmopolitan Europe MARGARET R BUTLER is Associate Professor at the University of Wisconsin Madison

Opera, Tragedy, and Neighbouring Forms from Corneille to Calzabigi Blair Hoxby, 2024-03-01 Since the nineteenth century some of the most influential historians have portrayed opera and tragedy as wholly distinct cultural phenomena These historians have denied a meaningful connection between the tragedy of the ancients and the efforts of

early modern composers to arrive at styles that were intensely dramatic Drawing on a series of case studies *Opera Tragedy and Neighbouring Forms* from Corneille to Calzabigi traces the productive if at times rivalrous relationship between opera and tragedy from the institution of French regular tragedy under Richelieu in the 1630s to the reform of opera championed by Calzabigi and Gluck in the late eighteenth century Blair Hoxby and his fellow contributors shed light on neighbouring forms of theatre including pastoral drama *trag die en machines trag die en musique* and Goldoni's *dramma giocoso* Their analysis includes famous masterpieces by Corneille Voltaire Metastasio Goldoni Calzabigi Handel and Gluck as well as lesser known artists such as Luisa Bergalli the first female librettist to write for the public theatre in Italy *Opera Tragedy and Neighbouring Forms* from Corneille to Calzabigi delves into a series of quarrels and debates in order to illuminate the history of seventeenth and eighteenth century theatre [Song in the Novel](#) Jennifer Rushworth, Hannah Scott, Barry Ife, 2024-07-11 In *Song in the Novel* scholars of literature music and culture explore the presence of songs and singing in novels focusing on English French Italian Russian and Spanish examples from the seventeenth to the twenty first centuries *Musical Debate and Political Culture in France, 1700-1830* Robert James Arnold, 2017 The first full length treatment of the operatic querelles in eighteenth century France placing individual querelles in historical context and tracing common themes of authority national prestige and the power of music over popular sentiment [Music and the French Enlightenment](#) Cynthia Verba, 2017 Prompted by controversial views of the composer theorist Jean Philippe Rameau the leading figures of the French Enlightenment engaged in a vigorous philosophical debate about the nature of music Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment In the newly revised edition of *Music and the French Enlightenment* Cynthia Verba updates this fascinating story with the prolific scholarship that has emerged since the book was first published rear cover *Opera and Modern Spectatorship in Late Nineteenth-Century Italy* Alessandra Campana, 2015-01-22 Alessandra Campana explores how operas and their stage manuals participated in the making of a modern public in late nineteenth century Italy *Resounding the Sublime* Miranda Eva Stanyon, 2021-05-07 What does the sublime sound like Harmonious discordant noisy rustling silent Miranda Eva Stanyon rereads and resounds this crucial aesthetic category in English and German literatures of the long eighteenth century from a musical perspective and shows how sonorous sublimes lay at the heart of a central and transformative discourse For Enlightenment and Romantic era listeners the musical sublime represented a sonic encounter of the most extreme kind one that tested what humans were capable of feeling imagining thinking and therefore becoming The sublime and music have not always sung from the same hymn sheet Stanyon observes She charts an antagonistic intimacy between the two from the sublime's rise to prominence in the later seventeenth century through the upheavals associated with Kant in the late eighteenth century and their reverberations in the nineteenth Offering readings of canonical texts by Longinus Dryden Burke Klopstock Herder Coleridge De Quincey and others alongside lesser known figures she shows how the literary sublime was

inextricable from musical culture from folksongs and ballads to psalmody polychoral sacred music and opera Deeply interdisciplinary *Resounding the Sublime* draws literature into dialogue with sound studies musicology and intellectual and cultural history to offer new perspectives on the sublime as a phenomenon which crossed media disciplines and cultures An interdisciplinary study of sound in history the book recovers varieties of the sublime crucial for understanding both the period it covers and the genealogy of modern and postmodern aesthetic discourses In *resounding the sublime* Stanyon reveals a phenomenon which was always already resonant The sublime emerges not only as the aesthetic of the violently powerful a rational or unrepresentable but as a variegated discourse with competing dissonant harmonious rustling noisy and silent strains one in which music and sound illustrate deep divisions over issues of power reason and representation

Backstage at the Revolution Victoria Johnson, 2008 On July 14 1789 a crowd of angry French citizens en route to the Bastille broke into the Paris Opera and helped themselves to any sturdy weapon they could find Yet despite its long association with the royal court its special privileges and the splendor of its performances the Opera itself was spared even protected by Revolutionary officials Victoria Johnson's *Backstage at the Revolution* tells the story of how this legendary opera house despite being a lightning rod for charges of tyranny and waste weathered the most dramatic political upheaval in European history Sifting through royal edicts private letters and Revolutionary records of all kinds Johnson uncovers the roots of the Opera's survival in its identity as a uniquely privileged icon of French culture an identity established by the conditions of its founding one hundred years earlier under Louis XIV Johnson's rich cultural history moves between both epochs taking readers backstage to see how a motley crew of singers dancers royal ministers poet entrepreneurs shady managers and the king of France all played a part in the creation and preservation of one of the world's most fabled cultural institutions

Listening Well Ora Frishberg Saloman, 2009 The twelve essays in *Listening Well* illuminate aesthetic educative and evaluative strategies utilized by writers in Paris Boston and New York to guide listeners in confronting the challenges of musical modernity between 1764 and 1890 They interpret criticism from treatises journals and newspapers for its importance in cultural history and consider the reception of major works by Beethoven and by Berlioz The essays explore contrasting responses to new operas and symphonies by composers librettists authors critics and conductors as well as by writers including Chabanon Lac p de Berlioz Urhan D Ortigue Dwight Fuller Watson and Hassard Readers interested in perceptions of Classicism and Romanticism in music as they relate to French German and American literature and criticism will discover how audiences on both sides of the Atlantic were encouraged to listen attentively to the new and controversial in music of the eighteenth and nineteenth centuries

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