



Cambridge Studies in Opera

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Opera in the Novel from Balzac to Proust

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Opera In The Novel From Balzac To Proust Cambridge Studies In Opera

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Azcárate, Miriam de Paiva Vieira**

Opera In The Novel From Balzac To Proust Cambridge Studies In Opera:

Opera in the Novel from Balzac to Proust Cormac Newark, 2011 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac's *La Comédie humaine* to Proust's *la recherche du temps perdu* by way of among others Dumas's *Le Comte de Monte Cristo* and Leroux's *Le Fantôme de l'Opéra* Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience

Opera in the Novel from Balzac to Proust Cormac Newark, 2011-03-31 The turning point of Madame Bovary which Flaubert memorably set at the opera is only the most famous example of a surprisingly long tradition one common to a range of French literary styles and sub genres In the first book length study of that tradition to appear in English Cormac Newark examines representations of operatic performance from Balzac's *La Comédie humaine* to Proust's *la recherche du temps perdu* by way of among others Dumas's *Le Comte de Monte Cristo* and Leroux's *Le Fantôme de l'Opéra* Attentive to textual and musical detail alike in the works the study also delves deep into their reception contexts The result is a compelling cultural historical account of changing ways of making sense of operatic experience from the 1820s to the 1920s and of a perennial writerly fascination with the recording of that experience

Opera in Paris from the Empire to the Commune Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertory This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Opera at the expense of the vast range of other types of stage music produced in the capital opera comique oprette comédie vaudeville and melodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume's overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author's previously published articles and essays fully updated for this

volume and translated into English for the first time 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 *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 **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

Grétry's Operas and the French Public R.J. Arnold,2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr Ernest Modeste Gr try 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 Gr try 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 Gr try 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 Gr try 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 Gr try 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

The ^AOxford Handbook of Music and Intellectual Culture in the Nineteenth Century Paul Watt, Sarah Collins, Michael Allis, 2020-08-13 In The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century contributors consider the fascinating and unexpected ways that nineteenth century writing on music contributed to debates about evolution the scientific method psychology exoticism gender and the divide between high and low culture

The Rival Sirens Suzanne Aspden, 2013-04-18 The tale of the onstage fight between prima donnas Francesca Cuzzoni and Faustina Bordoni is notorious appearing in music histories to this day but it is a fiction Starting from this misunderstanding The Rival Sirens suggests that the rivalry fostered between the singers in 1720s London was in large part a social construction one conditioned by local theatrical context and audience expectations and heightened by manipulations of plot and music This book offers readings of operas by Handel and Bononcini as performance events inflected by the audience s perceptions of singer persona and contemporary theatrical and cultural contexts Through examining the case of these two women Suzanne Aspden demonstrates that the personae of star performers as well as their voices were of crucial importance in determining the shape of an opera during the early part of the eighteenth century

Operatic Geographies Suzanne Aspden, 2019-04-22 Since its origin opera has been identified with the performance and negotiation of power Once theaters specifically for opera were established that connection was expressed in the design and situation of the buildings themselves as much as through the content of operatic works Yet the importance of the opera house s physical situation and the ways in which opera and the opera house have shaped each other have seldom been treated as topics worthy of examination Operatic Geographies invites us to reconsider the opera house s spatial production Looking at opera through the lens of cultural geography this anthology rethinks the opera house s landscape not as a static backdrop but as an expression of territoriality The essays in this anthology consider moments across the history of the genre and across a range of geographical contexts from the urban to the suburban to the rural and from the Old world to the New One of the book s most novel approaches is to consider interactions between opera and its environments that is both in the domain of the traditional opera house and in less visible more peripheral spaces from girls schools in late seventeenth century England to the temporary arrangements of touring operatic troupes in nineteenth century Calcutta to rural open air theaters in early twentieth century France The essays throughout Operatic Geographies powerfully illustrate how opera s spatial production informs the historical development of its social cultural and political functions

Grand Illusion Gabriela Cruz, 2020 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 spectacle

Literature as Sound Studies yasser elhariry, Liesl Yamaguchi, 2025-06-12 Literature as Sound Studies identifies literature as a site of sonic invention and reconfiguration contributing a range of terms models and methods for

attending to sound Considering literary works drawn from a range of traditions from twentieth century Moroccan poems to early modern English plays Literature as Sound Studies brings out the sophisticated ways that literary writers and commentators have used and studied sound Moving beyond the use of literature as mere ear witness to history this collection brings out the complexity of sonic figuration in literature and literary studies suggesting how this attentiveness to sound might anticipate illuminate and enrich the contemporary field of sound studies The very category of the literary considered as a subset of language writ large has often hinged on the particular attention that literary works draw to their own sound whether that sound be psychologically rehearsed as in silent reading or acoustically realized as in a theatrical performance Weaving together methods and concepts drawn from both literary and sound studies these essays make legible literature s complex role in shaping and writing a history of sound

Edinburgh Companion to Literature and Music da Sousa Correa Delia da Sousa Correa,2020-07-23 Provides a pioneering interdisciplinary overview of the literature and music of nine centuriesOffers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and musicIncludes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each periodCharts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other mediaBringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media

Jules Verne Lives! Gary Westfahl,2023-07-05 This volume is a fresh examination of the works of Jules Verne the pioneering and enduringly popular science fiction writer Essays study Verne s various novels including Around the World in Eighty Days The Mysterious Island and The Adventures of Captain Hatteras Included essays offer analyses of literary responses to Verne s work assessments of film adaptations of his novels and discussions of steampunk the Verne inspired science fiction subgenre that has influenced writers like Philip Jose Farmer Caleb Carr and Adam Roberts

E. M Forster and Music Tsung-Han Tsai,2021-05-27 The first book focused on the political resonances of E M Forster s engagement with and representations of music

Music in Modern Japanese and Hebrew Literatures Shirah Malka

Cohen, 2025-05-06 Music in Modern Japanese and Hebrew Literatures examines the place of classical music in early 20th century Japanese and Hebrew literatures. As this book shows, both Japanese and Hebrew writers of the period made use of Western classical music in their novels and short stories in order to explore issues of belonging, cultural and literary identity, and artistic integrity. Hence, by analysing the appearance of such music in the writing of Japanese writers such as Nagai Kaf Shiga Naoya and Uchida Hyakken and Hebrew writers such as Leah Goldberg, Gershon Shofman and Yaakov Horowitz, this book sets an intriguing narrative of writers' interaction with a modernizing world and their struggles to make sense of multitudes of cultural influences. Through such struggles, these Japanese and Hebrew writers created unique visions of literature that constitute this book's argument: a cosmopolitan literary sphere. In looking into these matters, this book aims to recontextualize the place of Japanese and Hebrew literatures of the early 20th century in relation to each other as well as European culture and to create a new and exciting approach to the study of World Literature. **Words and Notes in the**

Long Nineteenth Century Phyllis Weliver, Katharine Ellis, 2013 Contributors to the volume engage in two dialogues with nineteenth-century conceptions of word-music relations and with each other. Crisscrossing disciplinary boundaries, the authors of the book's eleven essays address new questions relating to listening, imagining, and performing music: the act of critique and music's links with philosophy and aesthetics. Fiction and poetry, musicography, philosophy, music theory, science, and music analysis all feature, as do traditions within English, French, and German studies. **The Oxford Handbook of the Operatic Canon** Cormac Newark, William Weber, 2020-09-18 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 repertoire 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. *The*

Palgrave Handbook of Intermediality Jørgen Bruhn, Asun López-Varela Azcárate, Miriam de Paiva Vieira, 2023-12-01 This handbook provides an extensive overview of traditional and emerging research areas within the field of intermediality studies understood broadly as the study of interrelations among all forms of communicative media types including transmedial phenomena Section I offers accounts of the development of the field of intermediality its histories theories and methods Section II and III then explore intermedial facets of communication from ancient times until the 21st century with discussion on a wide range of cultural and geographical settings media types and topics by contributors from a diverse set of disciplines It concludes in Section IV with an emphasis on urgent societal issues that an intermedial perspective might help understand

Music, the Market, and the Marvellous Tommaso Sabbatini, 2024-08-01 *Music the Market and the Marvellous* examines *f érie* the French fairy play in the last third of the nineteenth century It is among the first book length studies on the genre the first in a language other than French and the first from a musicological perspective Sabbatini demonstrates that contrary to conventional wisdom *f érie* was still thriving during the *fin de si cle* giving rise to innovations such as composerly *f érie* and scientific *f érie* The plays the theatre industry and urban geography are discussed together as befits a commercial genre where the marvellous was shaped by the market Recovering this forgotten but once hugely influential repertoire provides an occasion to rethink generic taxonomies of Parisian theatre and the ontology of nineteenth century popular theatre

Delve into the emotional tapestry woven by in **Opera In The Novel From Balzac To Proust Cambridge Studies In Opera**. This ebook, available for download in a PDF format (PDF Size: *), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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